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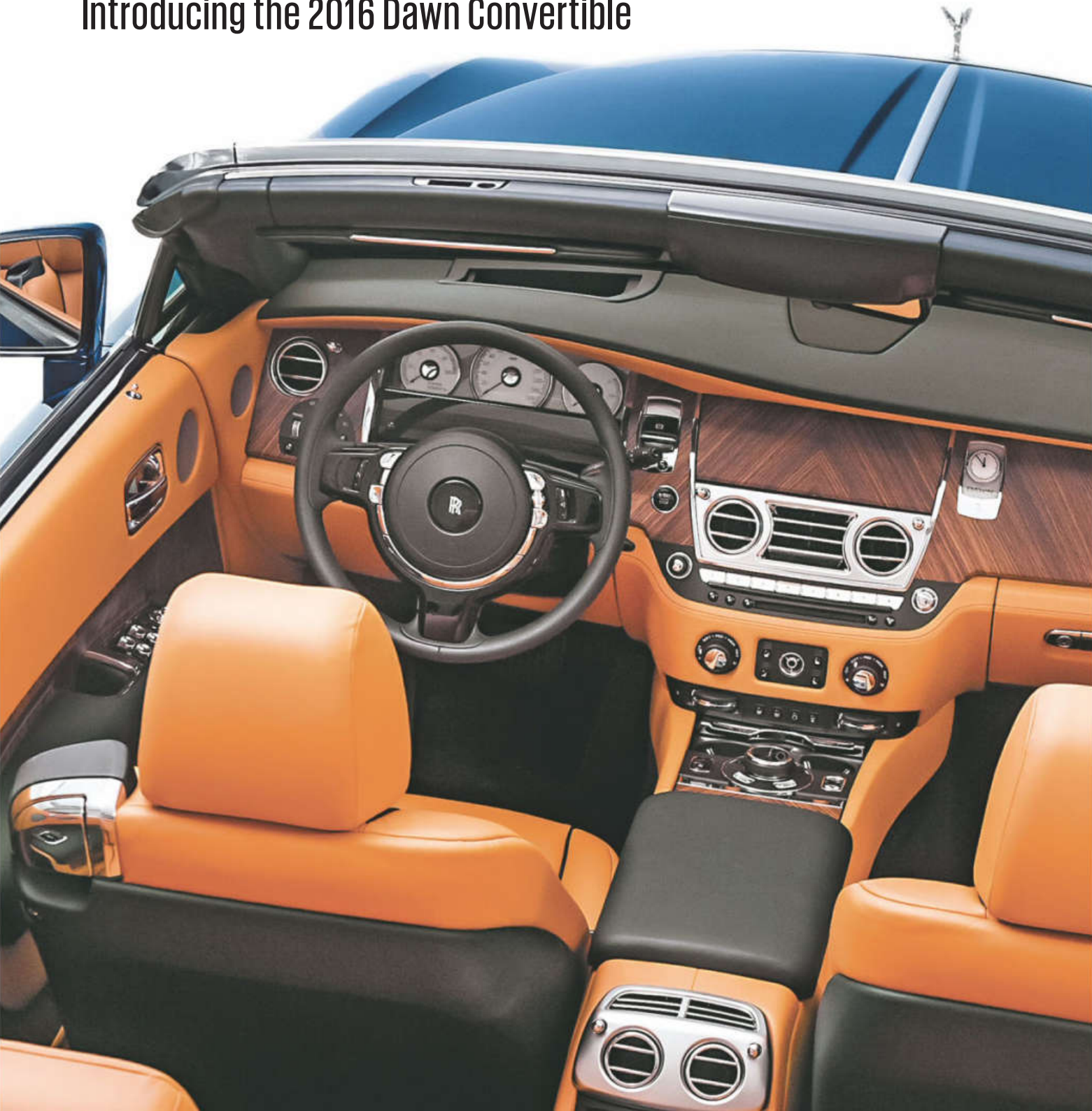
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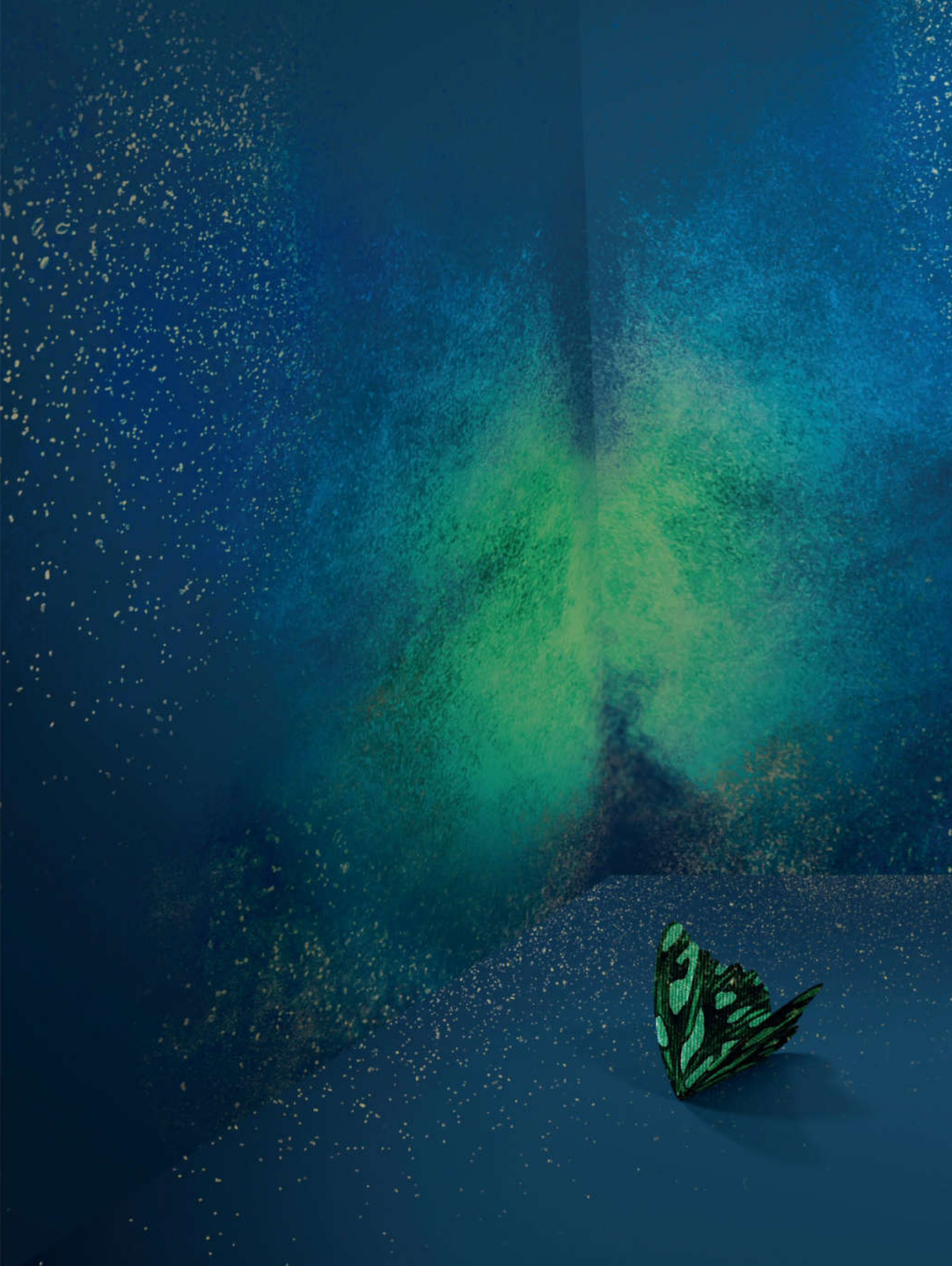
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A close-up portrait of a woman with blonde hair, wearing a black top. She is adorned with several pieces of David Yurman jewelry: a multi-strand rope bracelet with diamond accents on her right wrist, a matching ring on her right ring finger, a small hoop earring, and a delicate chain necklace with a small circular pendant. Her right hand is resting on her head. The background is a warm, textured wood.

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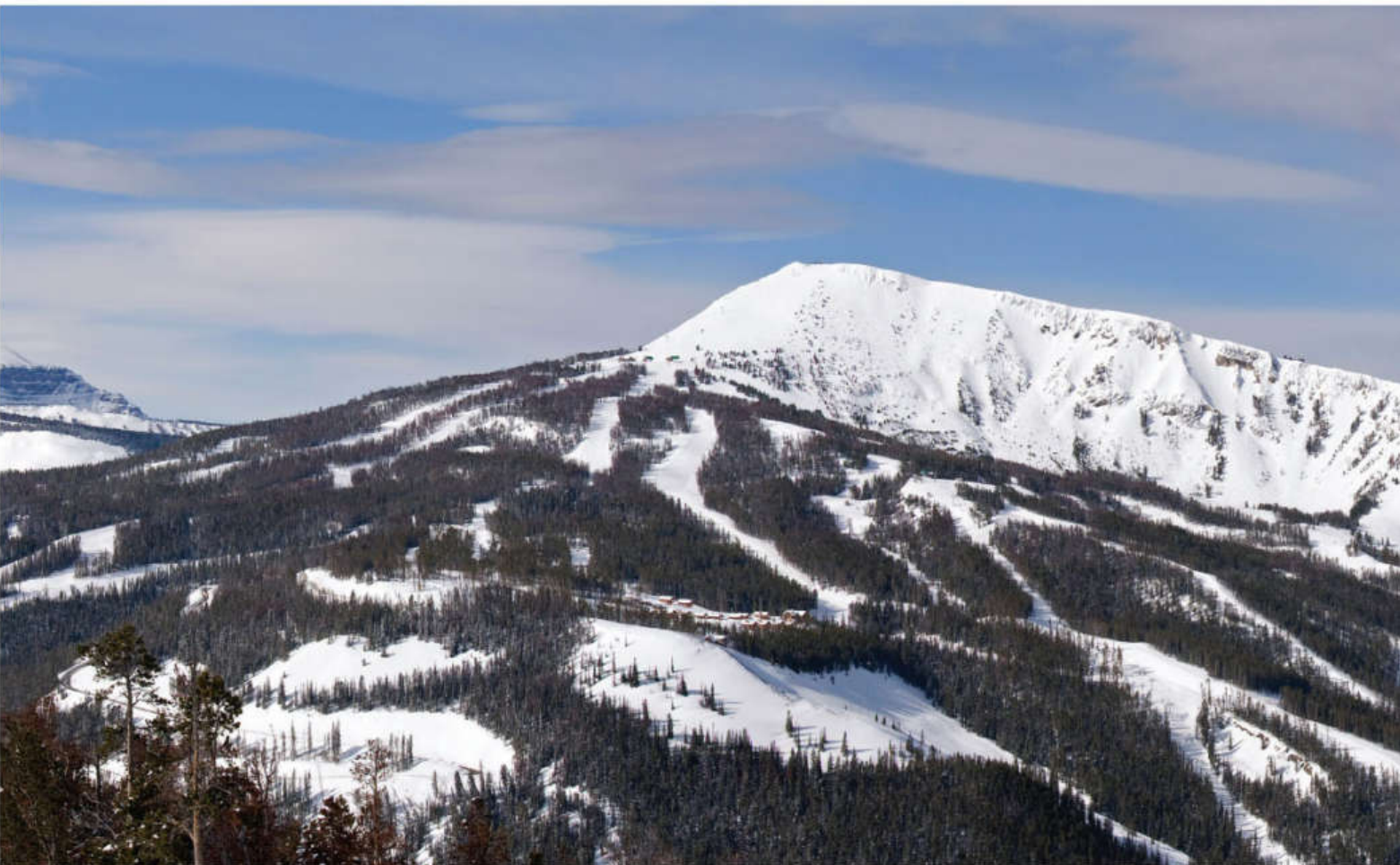
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the device captured
people's imaginations
and, naturally, demanded
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PHOTOGRAPHY BY CYRILL MATTER;
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2016 ROLLS-ROYCE DAWN;
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November Digital Bonus Feature

Best of Paris Haute Joellerie Week

Chopard, Piaget, Dior, and other top brands debuted brilliant new designs at the year's most exclusive jewelry event in the City of Light. BY CAROLYN MEERS



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A Gentleman Manqué

ON JULY 12, 1892, the *New York Times* ran a headline proclaiming the death of William Waldorf Astor, who, according to the account, had died unexpectedly in London. This “ideal American,” the newspaper lamented, was the only member of his family to remain “in touch with the great mass of the American people.” Other journals took up the theme, extolling the 44-year-old millionaire’s “noble qualities of heart,” and these panegyrics quickly crossed the Atlantic,



where their subject, very much alive, relished each line. William, according to one acquaintance, found the reports of his demise amusing—an attitude that this otherwise humorless expatriate would have been unlikely to take had the victims of the rumor (which he himself may

have planted) not been the American press.

“I don’t like your English aristocracy,” Astor once told a London host, but he applied his considerable resources to winning a place within its ranks.

William’s disdain for the Fourth Estate originated with its treatment of his great-grandfather, John Jacob Astor, the scion of German butchers. After immigrating to the United States in the late 18th century, John Jacob parlayed his earnings as a fur trapper on the North American frontier into Manhattan’s largest real estate fortune, valued at approximately \$20 million in 1848. Yet even capital on this epic scale failed to win entrée into Knickerbocker society, which regarded John Jacob as an illiterate ruffian. Not until William’s uncle, William Backhouse Astor Jr., married Caroline Webster Schermerhorn—a descendant of New York’s first Dutch settlers and the undisputed social queen of Gotham—did the clan ascend. His aunt’s pedigree, however, distressed rather than pleased William Waldorf, who, as the eldest Astor heir, should have presided over the city’s social life. Envious, he hired a genealogist, who dutifully connected the Astors to a tribe of Spanish noblemen who fought in the Crusades. When the newspapers dismissed the assertion as a fabrication, William fumed. He claimed the public derided John Jacob and his progeny because it was “not democratic to climb so high.”

His own efforts to subjugate democracy also proved inadequate. He sought to distinguish himself in the arena of politics by running first for the New York State Assembly and then the State Senate. Thanks to the machinations of the Republican Party, these campaigns

succeeded; yet William’s prickly nature proved his undoing. He kept a list of the names of those who voted against his measures, and he was ill at ease dispensing \$20 bills to the inhabitants of the tenements that supplied his income. After two bids for a seat in the United States House of Representatives ended in defeat, he proclaimed, “America is not a fit place for a gentleman to live,” and in 1891 departed permanently for England.

William “washed his hands of America and American methods,” if not of American money, which he spent liberally to furnish the accoutrements of English gentility. He purchased Cliveden, a baroque country house situated on nearly 400 acres outside of London, and Hever Castle (pictured), a medieval manor in Kent that had been the childhood home of Ann Boleyn. Although Cliveden’s grounds had long been open to the public, William walled them up. At Hever, which he found insufficiently feudal, he reinstated the moat and drawbridge.

“I don’t like your English aristocracy,” he once told a London host, but he applied his considerable resources to winning a place within its ranks. He cultivated Albert, Prince of Wales, who delighted in expensive entertainments, yet William’s cantankerous character undermined these efforts. During one of his receptions, he ejected a naval officer whom he believed to be an interloper, only to discover that the man was an intimate friend of the future king.

Thus were his aspirations to the peerage thwarted during the reigns of Queen Victoria and King Edward VII. Yet the outbreak of World War I presented fresh opportunities, and William met them with six-figure checks to the Red Cross and the Conservative Party. These well-placed millions paid a dividend in 1916, when King George V’s honors list at last included the name of Baron Astor of Hever Castle. William’s career as a titled gentleman, however, was brief: He appeared in the House of Lords only twice, the second time to acknowledge his elevation from baron to viscount. “I have never gone in pursuit of this honor,” asserted the newfangled peer, who died in 1919 of congestive heart failure while enthroned on a toilet. He lived just long enough to complete his complicated coat of arms, which bore the motto *Ad Astra* and a falcon surmounted by an eagle, rather than the device suggested by his friends in the New York press: “a skunk, rampant, on a brindle ox-hide.” **R**

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ROYAL SPECTER

1912 Rolls-Royce Silver Ghost



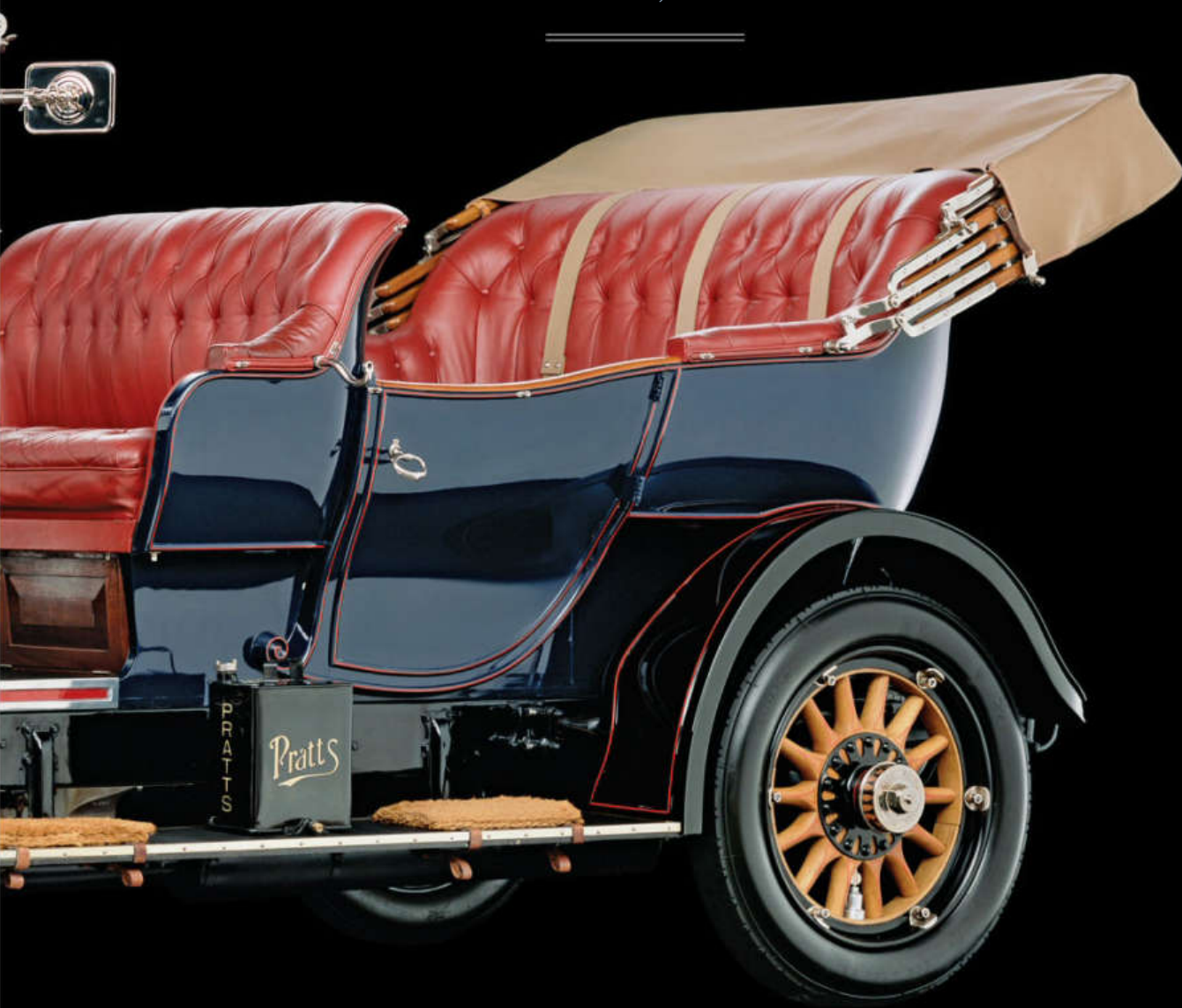
N

OT LONG AFTER its debut at the 1906 London Motor Show, the 40/50 hp model from Rolls-Royce participated in a series of endurance events, which the then-fledgling luxury automaker expected would prove the car's mettle. They did. The model performed so well that England's *Autocar* magazine called it "the best car in the world," coining a phrase that the company quickly adopted as its tagline and

continued to use in ads and other marketing materials into the 21st century.

One of the 40/50 examples that participated in those reliability tests was an open-bodied version with elegant coachwork by Barker & Co. The design, called *Roi des Belges* (King of the Belgians), was specified by Rolls-Royce's managing director, Claude Johnson. The exterior was finished in silver paint accented by silver-plated

THE DESIGN, CALLED ROI DES BELGES (KING OF THE BELGIANS), WAS SPECIFIED BY ROLLS-ROYCE'S MANAGING DIRECTOR, CLAUDE JOHNSON.



SCOTT WILLIAMSON/PHOTODESIGNSTUDIOS.COM; CAR COURTESY SISKY AND ROGER MORRISON

metalwork. Because of the car's color and smooth, silent engine—a revelation in an age of violently clattering internal combustion—the automotive press dubbed it the Silver Ghost. Rolls-Royce was not so quick to adopt that moniker: Not until 1925, when it launched its 40/50 Phantom, did the company begin officially calling all previous 40/50 models Silver Ghosts.

Like most luxury cars of that era, Rolls-Royces were

delivered without bodies, just as chassis and engines. Owners could commission a bespoke design from a variety of coachbuilders in Great Britain, on the Continent, or in the United States. The car shown here first had a limousine body by Connaught. It was later refitted with its current body, a Roi des Belges design similar to one worn by the original Silver Ghost.

—ROBERT ROSS



CLASSIC ROCK

Elizabeth Turk's uncommon stone sculptures promise to stand the test of time.



THE PIECES JUXTAPOSE STONES
TURK GATHERED IN THE WEST
WITH THE MARBLE FORMS SHE
CREATES WITH DIAMOND DRILL BITS
AND OTHER IMPLEMENTS.



NATURE TOOK millions of years to produce the marble that Elizabeth Turk (elizabethturksculptor.com) shapes for her art. By comparison, the California native works lightning fast, spending just months to carve each massive slab into an ethereal ribbon, cage, coil, or other form. "I never touched stone when I was in grad school," says Turk, who received her MFA from the Rinehart School of Sculpture, at the Maryland Institute College of Art, in 1994. "I just jumped into it. I didn't consider myself a carver."

Today her merits as a stone carver are unquestionable. The 2010 MacArthur Fellow recently had her fourth solo show at Hirschl & Adler Modern, the notable Manhattan gallery. The exhibit featured pieces that juxtapose stones she gathered in the West with the marble forms she creates with diamond drill bits and other implements. Among the works displayed were the 2015 examples shown here: *Marble & Baja Beach Stone 11* (left) and *Marble & Baja Beach Stone 13* (far left), which measure 9 by 8 by 7 inches and 11.5 by 18 by 10 inches, respectively.

Turk also accepts private commissions. "So far it's worked out, but it makes me very anxious," she says, explaining that cutting into a piece of marble reveals fissures and other surprises that can force her to change her artistic plans in midstream. A client who is unfazed by an outcome not set in stone is likely to come away with a classic.

—SHEILA GIBSON STOODLEY

Ultimo

A WEEKEND
OF EXCELLENCE

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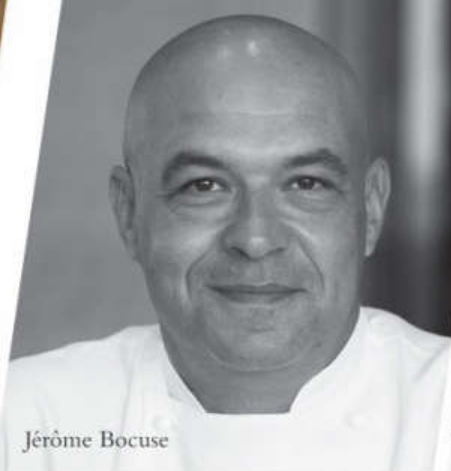
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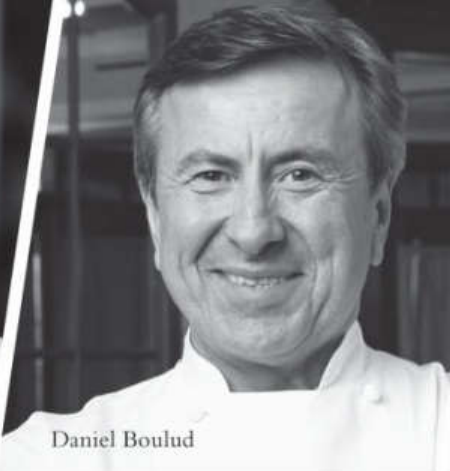
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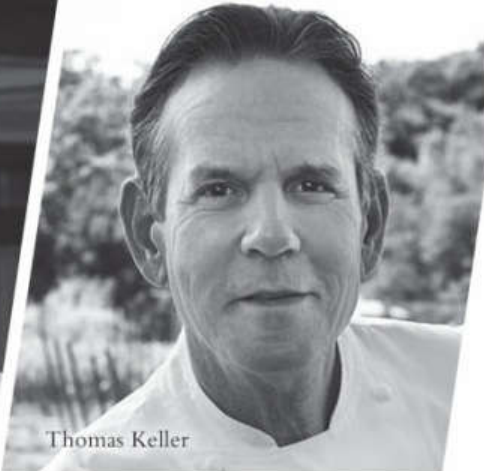
The Grand Banquet



Jérôme Bocuse



Daniel Boulud



Thomas Keller

CELEBRATE WITH RENOWNED CHEFS JÉRÔME BOCUSE, DANIEL BOULUD, AND THOMAS KELLER

For the third year, The Venetian® Las Vegas plays host to the city's culinary event of the year with **Ultimo, a Weekend of Excellence**, Dec. 17–20, 2015. This year, the famed resort on the Las Vegas Strip is partnering with ment'or, the premier Foundation that supports the *Bocuse d'Or* Team USA, making this culinary event a truly international experience.

In fact, the *Bocuse d'Or* Team USA event will kick off the weekend of special experiences. This phenomenal all-day event will usher in a fanciful winter weekend of decadent food by the world's most celebrated chefs, in conjunction with *Robb Report*, Urbani Truffles, Southern Wine & Spirits, and Krug Champagne.

On Thursday, Dec. 17, the resort will host 400 members of the culinary elite, including its own Chef Daniel Boulud from db Brasserie and Chef Thomas Keller from Bouchon, for the competition that will determine who represents the United States at the top culinary competition in the world, the 2017 *Bocuse d'Or* in Lyon, France.



The itinerary is rich. With a theme of **Earth, Water, Air, and Fire**, each of life's elements will be celebrated during a once-in-a-lifetime meal experience.

To begin, Chef Jérôme Bocuse takes the helm for Thursday night's affair, which highlights the finest ingredients to toast "**Earth**." The spotlight will be on wild game, Urbani truffles, and the traditions of the revered French chef and *Bocuse d'Or* board member. Chefs Traci Des Jardins of San Francisco hot spots Jardinière and Mijita, and Josiah Citrin, who has studied under the greats Georges Vernotte, Claude Peyrot, Wolfgang Puck, and Joachim Splichal, will also be on hand. A portion of the proceeds for the 200-person dinner in the Venezia Colonnade will benefit ment'or's programs, including the Young Chef Competitions and Grant Program.

The next day, Friday, Dec. 18, the culinary event of the year will continue with a decadent feast, Ultimo's *crème de la crème*, The Grand Banquet. This year, guests



TICKET INFORMATION

Ultimo proudly offers individual tickets (\$200–\$1,000) for each meal experience, so guests may create their own ultimate customized itinerary. For more information, please visit Venetian.com/ultimo or call **866.255.8967**. When booking a suite for the weekend, use the promo code **ULTIMO**. When using this promo code, guests will be booked in special suites and will be gifted a welcome bottle of Krug and other culinary gifts. For more information about ment'or, visit Mentorbkb.org.

Ultimo

A WEEKEND OF EXCELLENCE

will be on cloud nine as they dine in the spirit of **"Air."** A Krug, Urbani, and caviar reception will lead into a dreamy meal that will indeed be the most heavenly affair. Capped at just 120 guests, the meal-to-remember in the Grand Colonnade will feature Chefs Thomas Keller of Bouchon (Las Vegas, Beverly Hills, Yountville), Bouchon Bakery (Las Vegas, Beverly Hills, Yountville, New York), Ad Hoc + Addendum, Per Se and The French Laundry; Philip Tessier (first-ever American *Bocuse d'Or* silver medalist); Shaun Hergatt (award-winning executive chef/partner of Juni in New York); and Ming Tsai (Massachusetts-based,

award-winning chef of Blue Ginger and Blue Dragon, and popular cookbook author). Southern Wine & Spirits will provide the world-class libations, and a portion of the proceeds for this main event also benefit ment'or.

Saturday, Dec. 19, will feature two of the most unique and savory dining experiences. Diners will kick their heels off (literally) for a one-of-a-kind luncheon offering the healing powers of **"Water."** The table for this seafood extravaganza will float over the Grand Canal as gondoliers serve Prosecco from their boats. This 50-person special event will transport guests straight to the Mediterranean.

That night, the romantic outdoor piazza at the Doge's Palace entrance of The Venetian will heat up with the sultry allure of **"Fire."** Guests will sip Krug as they watch big pieces of steak, whole fish, and a traditional full-size pig roast on an open flame.



Shaun Hergatt



Josiah Citrin



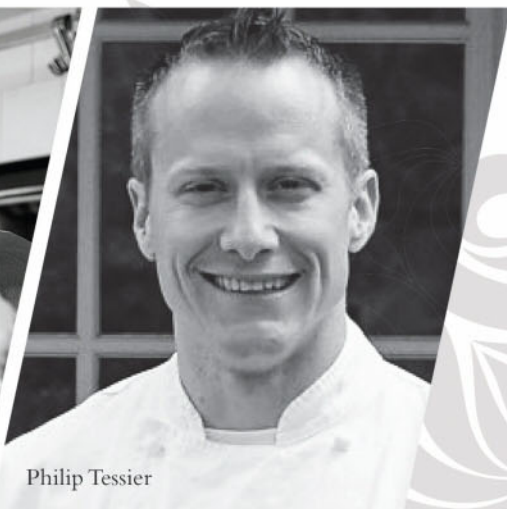
Ming Tsai



Traci Des Jardins



Dario Cecchini



Philip Tessier



The party will then move inside to the private Paiza Club for a dinner masterfully prepared by Olivier Dubreuil, executive chef of The Venetian and The Palazzo® and Dario Cecchini the famed Chianti “Butcher of Panzano.” Toast the mouth-watering meal with wine and spirits pairings by Southern Wine & Spirits.

On Sunday, before it’s time to say goodbye guests can join Ultimo, A Weekend of Excellence for a special farewell brunch of top Italian fare highlighted with Urbani truffles and Krug Champagne at Delmonico.

The Venetian Las Vegas encapsulates the romance of Venice and the magic of its food, and is thrilled to host this fabulous Ultimo culinary weekend. Southern Wine & Spirits will provide the world-class libations, and *Robb Report*, the world’s undisputed resource on global luxury, will proudly serve as media sponsor, inviting its readers to this extraordinary event.

During this indulgent Ultimo weekend there is no better place to stay than The Venetian, or its sister property, The Palazzo, located side by side in the heart of the Las Vegas Strip. The all-suite luxury resorts, where every key unlocks suites that are roughly twice the size of the average Las Vegas hotel room, boast the best accommodations, with Roman tubs and sunken living rooms offering plenty of additional space.

Plus, guests can finish holiday gift buying in the Grand Canal Shoppes, where the romantic gondoliers’ singing rings through the canal. With more than 160 shops, it is the perfect place to plow through holiday shopping lists of luxury jewelry, watches, clothes, accessories, and stocking stuffers.

Once shopping is complete, guests can pamper themselves at the world-famous Canyon Ranch SpaClub®, with a relaxing massage, facial, and signature amenities like Aquavana, the ultimate in bath rituals. Guests will leave ready to hit the casino—or one of the nighttime hot spots of The Venetian.



TICKET INFORMATION

Ultimo proudly offers individual tickets (\$200–\$1,000) for each meal experience, so guests may create their own ultimate customized itinerary. For more information, please visit Venetian.com/ultimo or call **866.255.8967**. When booking a suite for the weekend, use the promo code **ULTIMO**. When using this promo code, guests will be booked in special suites and will be gifted a welcome bottle of Krug and other culinary gifts. For more information about *ment'or*, visit Mentorbkb.org.

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ELEMENTS OF STYLE

Fair-Weather Friend

THE TRADITIONAL overcoat has some serious competition. Replacing the boxy, bulky standby are slimmer models that offer the same degree of warmth but are also lightweight and highly wearable. The newest topcoat from the Italian designer **Brunello Cucinelli** (brunellocucinelli.com) delivers just the right blend of style and comfort in a super-soft, double-faced cashmere version. “The silhouette is classic and timeless, yet its unstructured finish makes it relaxed, modern, and perfect for the versatile and active gentleman,” says Cucinelli, whose company is based in the Umbrian village of Solomeo. In his factory, a single artisan makes each topcoat (\$8,210) almost entirely by hand, spending approximately 12 hours on the construction to give it a soft, unstructured finish. The relaxed silhouette fits over suits or adds polish to jeans and a T-shirt—even after winter thaws. —JILL NEWMAN



STEPPING IT UP

A NEW PAIR OF dress boots—the season's most versatile shoe style—is a quick way to update your fall wardrobe. Two models to consider are from **Santoni** (santonishoes.com) and **Scarpe di Bianco** (scarpedibianco.com), respectively. Santoni's Carlos calfskin double-monk boot (far left, \$1,035) and Scarpe di Bianco's Chelsea calfskin boot with brogue details (left, \$995) not only pair with suits and dress clothes but also add a touch of elegance to casual wear. —J.N.



Growth Pattern

THE STORIED ITALIAN menswear brand **Luciano Barbera** (lucianobarbera.it) has been a favorite since its founding 44 years ago.

Founder and chairman emeritus Luciano Barbera, the son of a textile-mill owner, is perhaps best known for his stylish mix of fabrics in varied patterns and colors, and since 2009 his daughter Carola Barbera has been designing the company's collections. This fall, under the guidance of recently appointed CEO Todd Barrato, the brand is expanding its offerings, introducing antelope suede, North American deerskin, and other skins to its bomber jackets, blazers, and quilted vests. Longtime patrons will still find the impeccably tailored suits and sportswear they are accustomed to, including examples in the brand's geometric windowpane design—which Barbera used in his own iconic suit of the late 1960s—and in classic plaid, such as this maroon wool-and-cashmere blazer (\$2,495). —CAROLYN MEERS



SMART STYLE

Fashion fuses with technology in the new **Ralph Lauren** (ralphlauren.com) PoloTech shirt (\$295). Developed with the Montreal-based high-tech apparel company OMSignal, the smart shirt is designed to guide a better workout by reading biometric data through a rechargeable Bluetooth-enabled black box and live streaming that information to the PoloTech app, which is available on the iPhone or Apple Watch. The unit snaps onto the shirt near the wearer's heart and reads g-force measurements through a built-in accelerometer and gyroscope. It also gathers data through the silver fibers woven throughout the snug-fitting shirt's fabric—a breathable blend of polyester, nylon, and spandex. The app analyzes heart rate, respiration depth, energy output, calories burned, and steps taken, and offers customized cardio, strength, and agility workouts for optimal performance. —ANUSH BENLIYAN



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Rare Essentials

MEN'S BAGS ARE must-haves thanks to today's abundance of technological devices, not to mention the many other necessities of daily work and play. The briefcase, the weekender, the carryall—these and more serve as essential pieces of equipment depending on a man's specific needs. A standout among fall's crop of handsome accessories is the **Bottega Veneta** (bottegaveneta.com) modern Monaco bag, which is handcrafted at the luxury-goods house's atelier in Montebello Vincentino, Italy. Made in Bottega Veneta's signature nappa-leather *intrecciato* weave (\$6,300) or in crocodile skin (above, \$50,000), the bag is durable and will hold up under use by even the most active traveler and businessman. —A.B.



GOOD SPORT

KNOWN AS AN innovator for its durable weatherproof outerwear, the 40-year-old Italian clothing brand **Paul & Shark** (paulshark.it) counts this blouson jacket (\$1,495), featuring wool sleeves coated with Teflon Fabric Protector treatment, among its latest sportswear offerings. The DuPont-made coating, which is often used in Paul & Shark's yachting apparel, renders the fabric impenetrable to water without affecting its movement, softness, or breathability. Additionally, a heat-retaining nylon lines the jacket's back, shoulders, and hood, and lamb's leather fortifies its front panels and two zippered pockets. A detachable dickey and a hood provide additional protection from the elements. —C.M.

Sneaks Peek

SNEAKER ENTHUSIASTS AND sartorially inclined gentlemen alike are buzzing about the Tokyo-based footwear company **Hender Scheme** (henderscheme.com). Founder Ryo Kashiwazaki's distinctive designs (high-tops shown, \$1,105) marry artisanship with modern street style. "Hender Scheme actually imposes order maximums per season to control volume and allow their craftsmen enough time to hand assemble the shoes," says Jesse Hudnutt, men's buying director for Opening Ceremony (openingceremony.us), which sells the shoes. "Our customers have an eye for unique, hard-to-find products, and love that each pair of Hender Scheme shoes feels special and of the utmost quality." The brand's Homage collection is made from vegetable-tanned cowhide that is hand-stitched in an atelier in Asakusa, a Tokyo district known for its traditional leather factories.

—PAIGE REDDINGER



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Ultimate Fighter

BUILT BY THE Alabama-based brand known for its radical, aggressive-looking designs, the **Confederate G2 P51 Combat Fighter** (confederate.com) is the successor to the popular P120 Fighter Combat. The new bike is constructed entirely of lightweight, extremely durable aerospace-grade billet aluminum and is powered by a 2,163 cc V-twin that produces 200 hp (40 hp more than

the P120 Fighter Combat's engine) and 180 ft lbs of torque. The extra brawn is the result of new cylinder heads and an innovative air-induction system. In addition to being more powerful than the P120, the new bike is 12.5 percent lighter. Confederate is offering two versions of the G2 P51 Combat Fighter. The anodized-black model is priced at \$119,500, and the "Blonde" is \$113,900. —AMANDA MILLIN

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Plugged In to the Future

STYLISH, LUXURIOUS, more practical, more environmentally responsible, more family friendly—this is how CEO Andy Palmer has described the **Aston Martin DBX Concept** (astonmartin.com) during its appearances at various auto shows and events this year. In other words, when the GT goes into production, which is expected to happen by the end of this decade, it will offer something for everyone and enable Aston Martin to expand its appeal to a wider audience.

The exterior design of the DBX Concept

does not depart radically from those of Aston Martin's current models, but the engineering does. The DBX Concept will have no engine; each of the four wheels will be powered by an electric motor that runs on lithium-sulfur cells. In addition to eliminating emissions, the propulsion system will free up space for a forward luggage bay and allow for a cabin large enough to comfortably accommodate four adults. Aston Martin may also produce a hybrid version of the car and a gas-powered version.

—LARRY BEAN



CARBON INCREASE

ADDING 2 FEET to its CC160 production model, **Carbon Craft** (carboncraft.com), a yacht-tender builder based in Tampa, Fla., recently completed an 18.5-foot custom model powered by a 295 hp diesel engine. The owners will need little time getting to and from their yacht: The engine is part of a jet propulsion system that, combined with the vessel's lightweight (2,800-pound) carbon-fiber construction, enables a top speed above 40 knots. The custom tender's beam is a foot wider than that of the CC160 (\$165,000). The extra width and length enabled Carbon Craft to add a removable picnic table and increase the passenger capacity from nine to 10. —L.B.

GREAT SHAPES

The first offering in the **Hydroflex Legends Series** (hydroflex-surfboards.com) of limited-edition customized surfboards is Carl Eckstrom's Acesymetrics, an asymmetrical model that the surfboard shaper and industrial designer developed and patented in 1965. Eckstrom's design is shorter on the heel side than it is on the toe side, giving surfers more control with their heels and more drive with their toes. Hydroflex, which was established in Germany in 2003 and has been based in Oceanside, Calif., since 2009, uses advanced technology to produce boards that it claims have the market's highest strength-to-weight ratio and excellent flexibility. It produces boards for Eckstrom's namesake brand, as well as Lost, Channel Islands, and others. The Legend Series Acesymetrics is priced at \$2,750.

—JULIANA DISTEFANO



WHAT'S THE BUZZ? THE FINE JEWELLERY ROOM

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De Grisogono
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Piaget
Tiffany & Co.
Van Cleef & Arpels



Going Deep

SCHEDULED TO OPEN in December on Watson Island in Miami's Biscayne Bay, the **Deep Harbour at Island Gardens** marina (islandgardens.com) will accommodate about 50 yachts, including vessels as long as 550 feet and ones with drafts as deep as 25 feet. The marina will include a lounge and eventually a restaurant and offer in-slip fueling and customs and immigration-clearance services. Upon the entire development's completion, which is expected in late 2017 or early 2018, it will include two luxury hotels with residences, high-end boutiques, and a water-taxi service. —L.B.



MY, OH 70 MY

AMONG THE MODELS making their world debuts at the **Fort Lauderdale International Boat Show** (showmanagement.com), which takes place November 5 through 9, will be the **Hatteras 70 Motor Yacht** (hatteras.com). Built at the company's yard in North Carolina, the new boat displays sleek design lines similar to those of the 100 Raised Pilot House model that debuted 2 years ago. The new yacht's spacious flybridge contains a sitting and dining area covered by a hard top and an area for sunbathing. Accommodations include three guest cabins and a full-beam owner's suite. The 70 MY's base price is just under \$5 million. —L.B.



Flying Off the Shelf

AHEAD OF THE world debut of the **Numarine 60 Flybridge** (numarine.com) at the Fort Lauderdale show, the Turkish builder has already sold three examples and delivered one of them. The model offers speed (28-knot cruising speed and 35-knot top speed), range (375 nautical miles), and a generous amount of living space for a boat of its size. Each of the three guest cabins has its own bathroom, and the full-beam owner's suite features expansive windows at water level. The starting price of the 60 Flybridge is about \$1.46 million. —L.B.

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GRAND OPENING

Hang Time

THE SWAHILI WORD *angama* means “suspended in midair.” **Angama Mara** (angama.com)—a new 30-tent safari lodge neighboring Kenya’s Maasai Mara National Reserve—seems to be just that from its perch high above the savanna on three kopjes (hills) of the Oloololo Escarpment. Opened in June, the property overlooks the Mara Triangle, a hotbed for lions, elephants, leopards, migrating wildebeests, and other high-profile animals. Guests can view the wildlife from their cliff-top canvas-and-glass tents, which feature galvanized bathtubs inside and sprawling decks outside. Twice-daily game drives through the

197-square-mile triangle also reveal a range of species. Post-safari diversions include a swimming pool, in-tent massages, and a library adorned with nods to the 1985 film *Out of Africa*, part of which was shot on the escarpment. Should visitors crave a greater sense of *angama*, the lodge also offers hot-air-balloon rides at dawn. —MEG NOLAN VAN REESEMA



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GRAND
OPENING

In Tune



BUDAPEST'S TRADITIONAL—and sometimes stuffy—hotel scene has received a dose of modernity with the opening of the **Aria Hotel Budapest** (ariahotelbudapest.com). Debuted in March, the hotel is set within a decidedly classical structure: a beautifully restored 19th century bank just steps from St. Stephen's Basilica. Within this historic home, however, Aria offers an eclectic contemporary retreat. Each of the hotel's four wings features a unique design inspired by a different musical genre (jazz, classical, opera, and contemporary), and the 48 accommodations bear the monikers of celebrated artists and composers (including Maria Callas and Luciano Pavarotti). The hotel's musical motif is otherwise subtle, ceding to a sleek style that includes onyx lined bathrooms, *capitonné* leather headboards, and velvet fainting couches. Locals gather at the rooftop High Note Skybar, where the 360 degree panoramas are a perfect encore to the Hungarian fare downstairs at the Stradivari restaurant. —SANDRA RAMANI

Star Trek

Stella Maris shines in the Galápagos Islands.



FEW CRUISE SHIPS can measure up to the magnificent surroundings of the Galápagos. With the debut of **Stella Maris** (galapagosstellamaris.com), adventurers can travel the Ecuadorian islands in appropriate style. Launched with **Jacada Travel** (jacadatravel.com) in June, the 124-foot yacht (whose name is Latin for “star of the sea”) is one of the few luxury charter yachts to ply the marine-life-rich archipelago. On board, as many as 12 guests stay in five staterooms—including a master suite with access to an alfresco dining deck—and enjoy a lounge, a sundeck, and a hot tub.

Seven-night itineraries (priced from \$150,000) feature excursions led by *Stella Maris*'s naturalist, and include such experiences as glimpsing blue-footed boobies on San Cristóbal and swimming with sea lions off Lobos Island. —JACKIE CARADONIO

WINTER
WONDERLAND

When skiers hit the slopes of Park City, Utah, this winter, they will find plenty of new powder. Following a \$50 million expansion that combined Park City Mountain Resort's existing terrain with the neighboring Canyons Resort, **Park City** (parkcitymountain.com) is now the largest ski resort in the United States. To celebrate the expansion, the Waldorf Astoria Park City has



launched the two-night **Waldorf Ski with a Pro Experience** (waldorf-astoria.com), which offers guests the opportunity to ski the 7,300-acre resort with a local professional. The package (priced from \$3,600 per person) also includes après-ski treatments at the hotel's spa and dinner at its Powder restaurant.

—JENNIFER ASHTON RYAN



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GRAND
OPENING

INN STYLE

OPENED IN JUNE on Japan's northernmost island of Hokkaido, **Zaborin** (zaborin.com) offers a contemporary take on a traditional Japanese *ryokan*, or inn. The glass-wood-and-granite retreat features 15 rooms, each with two sunken baths fed by natural hot springs. Nature plays a starring role throughout, from the views of Mount Yotei and the surrounding pastures to the lounge's 36-foot counter carved from a single Indonesian tree. The resort also has a library and a tearoom, though meals—including *kaiseki* dinners—are served according to custom in each guest's private room at the Zaborin Restaurant. —SCOTT HAAS



HOME EXPANSION

Àni Villas' exclusive estates make their Asian debut.

Àni Villas (anivillas.com) introduced its resort-meets-villa concept in 2010 with the launch of a 10-bedroom cliff-top estate overlooking Anguilla's secluded Little Bay. Now the brand is bringing its blend of exclusivity and all-inclusive services to Asia with the debut of two new estates this December. In the Sri Lankan town of Dickwella, Àni Villas Sri Lanka will comprise 15 bedrooms

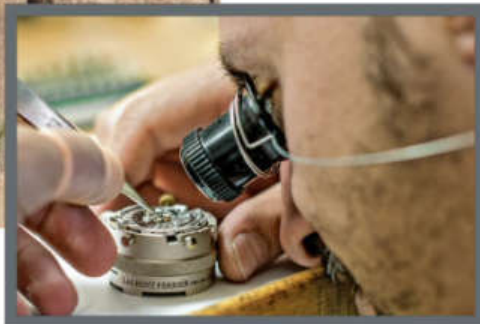
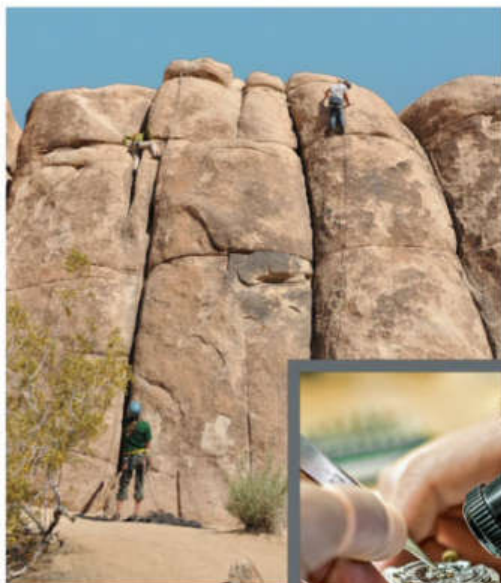
spread over two buildings on a palm-dappled beach. On Thailand's Koh Yao Noi island, the 10-bedroom Àni Villas Thailand (shown) will mirror the traditional architecture of northern Thai temples with a cluster of wing-tipped pavilions. Each estate will come with a dedicated staff, as well as such resort-style amenities as a spa and a fitness center. —CYNTHIA ROSENFELD



INSIDE JOBS

FURTHERING THE EVOLUTION of the classic concierge desk, top hospitality brands have been introducing intricate experiences that take guests deeper into the hearts of their locations. In June, Fairmont Hotels & Resorts launched **F-Scapes** (fairmont.com), a collection of culinary, cultural, and outdoor offerings that range from ice fishing at the Fairmont Chateau Whistler in British Columbia to a private-jet hiking-climbing-and-cycling adventure at the Fairmont Miramar Hotel & Bungalows in Santa Monica, Calif. In August, InterContinental Hotels & Resorts expanded its **Insider**

Experiences (intercontinental.com), which include a behind-the-scenes tour of the Laurent Ferrier watchmaking atelier from the InterContinental Geneva and a private baking class at the patisserie Ladurée from the InterContinental Paris Le Grand. Four Seasons Hotels and Resorts has also launched new **Extraordinary Experiences** (fourseasons.com), ranging from muay Thai lessons at the Four Seasons Resort Koh Samui to a private performance of Mozart's *Don Giovanni* at the Estates Theatre offered by the Four Seasons Hotel Prague. —J.C.





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REFINED DESIGNS

Craft Cocktails

BULGARI IS MAKING it easy for clients to create their own colorful cocktail rings with its new **B. Cocktail Ring** program (800.285.4274). The rings themselves, however, are far from basic. Each extravagant piece of jewelry features a 15-carat center stone nearly the size of a grape. The client's choice of audacious stone—options range from bright-green peridot and deep-purple amethyst to mouthwatering pink tourmaline—pairs with a ring in white, yellow, or rose gold, with turquoise, mother-of-pearl, or pink opals. Mixing the various components yields 100 different designs for expressing a customer's individual penchant for color. Bulgari's Italian workshop makes each ring to order and serves it up within 75 days. The only hard part for the client will be deciding which stone to pick. —JILL NEWMAN



A woman with blonde hair and blue eyes stands in a doorway with ornate gold-colored frames. She is wearing a black fur coat with a wide collar, a black belt, and long black gloves. A small white flower brooch is pinned to her collar. She is also wearing black sequined pants and high heels. The background shows a red carpet and a large chandelier.

BLACKGLAMA

WHAT BECOMES A LEGEND MOST

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BURIED TREASURE

MORE THAN JUST a piece of jewelry, the opal-covered dinosaur-finger necklace by **Kimberly McDonald** (price upon request; available at Bergdorf Goodman, bergdorfgoodman.com) is an archaeological prize. The opalized fossil—unearthed, according to McDonald, by an Australian miner in Lightning Ridge, New South Wales—was not broken apart and sold as opal gems, as are many such discoveries from the region, but instead kept intact in the miner's private collection for more than a decade. "The miner's appreciation for the natural formation is the only thing that saved it from being cut up," says McDonald, who set the finger as a pendant on a handmade gold chain and surrounded it with diamonds. —J.N.

Swiss Diplomacy

TO CREATE THE one-of-a-kind timepieces in the new **Blancpain Villeret Shakudō** series (blancpain.com), the Vallée de Joux watchmaker looked far afield for inspiration—beyond traditional Swiss aesthetic techniques and to East Asia. The *métiers d'art* watches (\$160,000 each) take their name from the Japanese alloy called *shakudō*, a blend of mostly copper and some gold that, when treated with a traditional patination solution, acquires a bluish-black hue. Through a damascening process, artisans added to the shakudō dial various gold elements, which were then finely engraved. The scenes, such as the underwater coelacanth shown here, offer an impressive level of detail and depth. —JAMES D. MALCOLMSON

A Toast to Grappa

THE NEW AND noteworthy **Montegrappa Grappa Pen** (montegrappa.com) pays tribute to grappa, the grape-based spirit that put Bassano del Grappa, Italy—the town the Italian pen maker has called home for more than 100 years—on the map. The materials employed in the construction of the pen (stainless steel, brass, and hand-hammered copper) echo those of the equipment used to distill grappa from winemaking's leftover pomace. A ring of cork that has been dipped in aged grappa tops the pen's cap. Available as either a roller ball (\$2,700) or a fountain pen (\$2,995), each writing instrument comes in a locally made, blown-glass display bottle. —JOHN LYON



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A Charmed Life

FOR CENTURIES JEWELRY has brought a sense of empowerment to its wearers, or even served as a talisman, and the creations of **Jennifer Fisher** (jenniferfisherjewelry.com) capture the spirit of that history. The New York–based jewelry designer emblazons her gold pieces with diamond-studded words, names, declarations, and symbols. “I want to make the jewelry that women wear every day, and it makes them feel good,” says Fisher, whose flagship store is on Fifth Avenue. Her gold-and-diamond jewelry ranges in price from \$400 to several thousand dollars, and custom orders are designed and made in New York and delivered in 6 to 8 weeks. —J.N.



Dialed In

ONE OF THE latest additions to the Classic Fusion collection, the **Hublot Ultra-Thin Enamel Britto** (hublot.com) pops with a colorful, in-your-face dial conceived by the Brazilian painter and sculptor Romero Britto. Each dial is first marked with the outline of the artist’s cubist-inspired design and then stamped in white gold, after which Hublot’s artisans render the pattern in a subtle form of traditional champlevé enameling. The eye-catching watch will be limited to just 50 examples with black polished-ceramic cases and 30 with polished-platinum cases, priced at \$39,100 and \$67,800, respectively. —J.D.M.

ODE TO COCO

CHANEL FINE JEWELRY’S latest collection, **Les Talismans de Chanel** (chanel.com), celebrates Coco Chanel’s affinity for flowers, pearls, Byzantine style, and more. At once bold and playful, the adornments are an homage to the legendary designer, who possessed a unique ability to combine wit, style, and craft in grand jewelry. The Fascinante white-gold bracelet (shown; price upon request) features diamonds and enamel, while another piece, a large pendant, combines gold-and-diamond patterns with large crystal stones for a magnified effect. But perhaps the collection’s most striking designs are those composed of large-scale diamond and colored-gemstone pieces framed with multicolor enamel, for a blast of unexpected color in serious jewelry. —J.N.



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CELLAR NOTES

Flawless Beauty

A WINE LOVER'S ENJOYMENT of any bottle is often proportional to the number of years she or he has anticipated opening it. Yet the story of that wine begins decades before the cork is put in place, as winemaker extraordinaire Richard G. Peterson's long career demonstrates. An innovator in the winery, Peterson recognizes that great wines begin in the soil, from which he consistently mines liquid gems. His latest jewel, **Le Grand Bijou 2011 Brut Rosé** (\$1,125 per three-bottle case, 707.251.9300), scintillates in the glass and on the palate, conjuring layered flavors of cherry lozenge, wild strawberries, orange zest, and marzipan. The wine, however, is not all that sparkles: Each cork is capped with a decorative red gemstone—except for one, whose white stone can be exchanged for a flawless 1.55-carat white diamond from Kwiat of New York. —BRETT ANDERSON

Singular Stewards

DAVID SINEGAL FIRST experienced wine in the company of his father—and later in his father's company, Costco, where he oversaw the selection of wines and spirits for the western United States. After leaving that position, Sinegal's fascination with wine persisted, and in 2013, after searching for a vineyard property, he purchased the former Inglewood Estate in Napa Valley, which since 1879 has been home to a series of family-owned vineyards of distinction. Sinegal's vision married the land's history—its Victorian home and meticulously cultivated gardens—with the modern savvy of vineyard manager Jim Barbour, winemaker Tony Biagi, and winemaking consultant Craig Williams. The **Sinegal Estate 2013 Reserve Cabernet Sauvignon** (\$195, sinegalestate.com) exhibits a seductive darkness, balancing its effusion of boysenberry, black licorice, and toasted cinnamon with a texture as supple and sleek as black satin. —B.A.

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and those that have been aged in *mizunara* (Japanese oak) casks add
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 The result is a delicate amber-colored blend that offers hints of
 rosemary, sandalwood, and lychee on the nose and imparts flavors of
 honey, candied orange peel, and white chocolate. —SHAUN TOLSON

DURING THE 1980s, Suntory unveiled Japan's first single malt: Yamazaki. It later released a second single malt, Hakushu, as well as the blended-whiskey brand Hibiki, which recently unveiled the new expression **Hibiki Japanese Harmony** (\$65, whisky.suntory.com). Unlike Hibiki's other blended whiskeys, Japanese Harmony is not stamped with an age statement. To appease the curious, chief blender Shinji Fukuyo has revealed that at least 10 malt and grain whiskeys make up the blend, each matured in five different cask types. Malt whiskeys aged in American white oak impart floral notes and a sweet fruitiness. Ones matured in sherry barrels deliver complexity,



The Past Recaptured

WHEN KELLI A. WHITE moved from New York City to take up the position of sommelier at Press restaurant in St. Helena, Calif., she confronted a new challenge. In New York she had managed one of the city's largest, most diverse wine lists; yet the cellar at Press consists entirely of local wines. "I looked for the book to study up on Napa wines but couldn't find it," she recalls. "So I started knocking on doors." Few tasting notes existed for researching older Napa Valley vintages, and so White decided to write the book she sought herself. The result of her labors, **Napa Valley, Then & Now** (\$95, napavalleythenandnow.com), is a 1,300-page volume (with an introduction by Robert M. Parker Jr.) that not only traces the colorful history of California's best-loved wine region but also offers collectors an indispensable compendium of detailed, critical notes on historic vintages. —B.A.

SIZING THINGS UP

IN 2014, COHIBA unveiled a new limited-edition cigar, the Dominican-made Cohiba Luxury Selection, which earlier this year was named *Robb Report's* Best of the Best cigar. Now the manufacturer has released a new iteration of that cigar—the **Cohiba Luxury Selection No. 2** (cohiba.com), which is available as a 6 × 52 toro. Like the double corona, this Luxury Selection smoke is made from a 5-year-old Cameroon wrapper and features a San Andrés binder and blended Brazilian Matafino and Dominican filler tobaccos. While they ferment, the binder and filler leaves are treated with a proprietary solution of citrus juice, molasses, and herbs and spices, and then are aged in repurposed rum barrels. Once rolled, the cigars continue to age for up to 4 weeks among cedar shavings and more treated tobacco. Cohiba will produce only 1,000 presentation-style boxes of the cigars; each box of 10 cigars is priced at \$38. —RICHARD CARLETON HACKER





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Rare Opportunity



FOR MORE THAN 50 years, Rocker Bros. Meat & Provisions of Inglewood, Calif., has supplied acclaimed restaurants in Southern California, including Bestia, Gjelina, Petrossian, and Redbird (shown). Now Debbie Rocker, a second-generation member of the family, is offering the same extraordinary beef, lamb, and chicken to ardent carnivores around the country with **Rare Gourmet Meats** (raregourmetmeats.com). All of Rare's meat is sustainably raised in Colorado and California. Cattle are fed on grass and hay and then finished on whole grains, allowing the meat to slowly develop rich flavor and marbling. Rare will custom dry-age beef for clients up to 50 days, though most cuts are dry-aged for 2 to 4 weeks, until they reach what Rocker calls a "perfect state"—meat and fat married into a single complex, beefy flavor yet still moist enough to remain juicy after cooking. Two such perfect 34-ounce prime porterhouse steaks sell for \$255. —MICHAELNE BUSICO

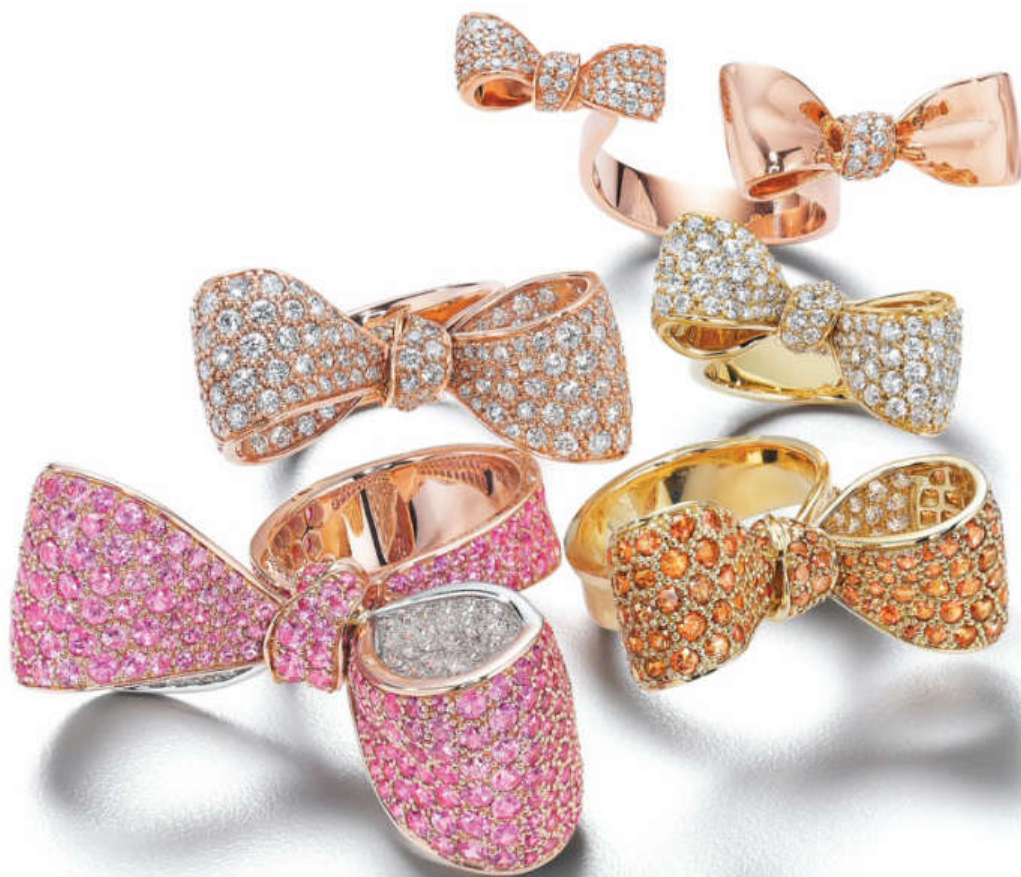
CABO'S BIG CATCH

ENRIQUE OLVERA'S GROWING empire of inventive Mexican cuisine has landed in Los Cabos. The chef, whose acclaimed restaurants include Pujol in Mexico City and Cosme in Manhattan, debuted the 114 seat **Manta** (thompsonhotels.com) in June at the Cape, a Thompson Hotel. Hand painted floor tiles and shelves lined with antique tortilla presses and colorful pottery decorate the light filled space, which overlooks Cabo San Lucas's famous El Arco rock formation. In the open kitchen, Peruvian and Japanese influences bring new life to local specialties, as exemplified by the octopus cocktail with charred habanero peppers. Olvera also oversees the hotel's other dining venues, including a rooftop lounge and a casual alfresco café called Ledge. And for those interested in the inspiration for dishes such as the chef's 700 day mole, there is his new cookbook, *Mexico from the Inside Out*. —JACKIE CARADONIO



Bonbon, Brazil

AS CHOCOLATY AS a truffle yet more tender and delicate, the Brazilian *brigadeiro* seems destined to steal cupcake loving hearts in the United States. Originally created to promote Brigadeiro Eduardo Gomes's presidential campaign in the 1940s, the candy was a hit with Brazilians (even if the candidate was not) and is now ever present during celebrations there. Recently, artisanal versions made with Belgian or French chocolate instead of the traditional cocoa powder have begun to appear in North America. For example, **Brigadeiro & Co.** (brigadeiroandco.com, shown), in Burbank, Calif., offers variations such as the *casadinho*, or "perfect little match"—a pairing of dark and white chocolate. Other purveyors include **My Sweet Brigadeiro** (mysweet.com) in Manhattan and **Oh My Gosh Brigadeiros** (omgbrigadeiros.com) in Miami, where choices include bright candies that conceal an orange, Nutella, or chocolate center. All ship nationally for \$6 to \$200 per box. —JANICE O'LEARY 



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The Barsum Bag Couture's New Leader



AT A TIME when “it bags” have become a symbol of ubiquity, Farbod Barsum remains the preeminent accessories couturier, offering its exclusive clientele one-of-a-kind handbags made of the world’s most luxurious exotic skins, with every detail truly customized. Since 2010, the Beverly Hills-based brand has represented an unparalleled standard of luxury and attention to detail. As a longtime lover of art, design and architecture, he set out to create a vision of an iconic handbag that is as individual as the person who wears it.

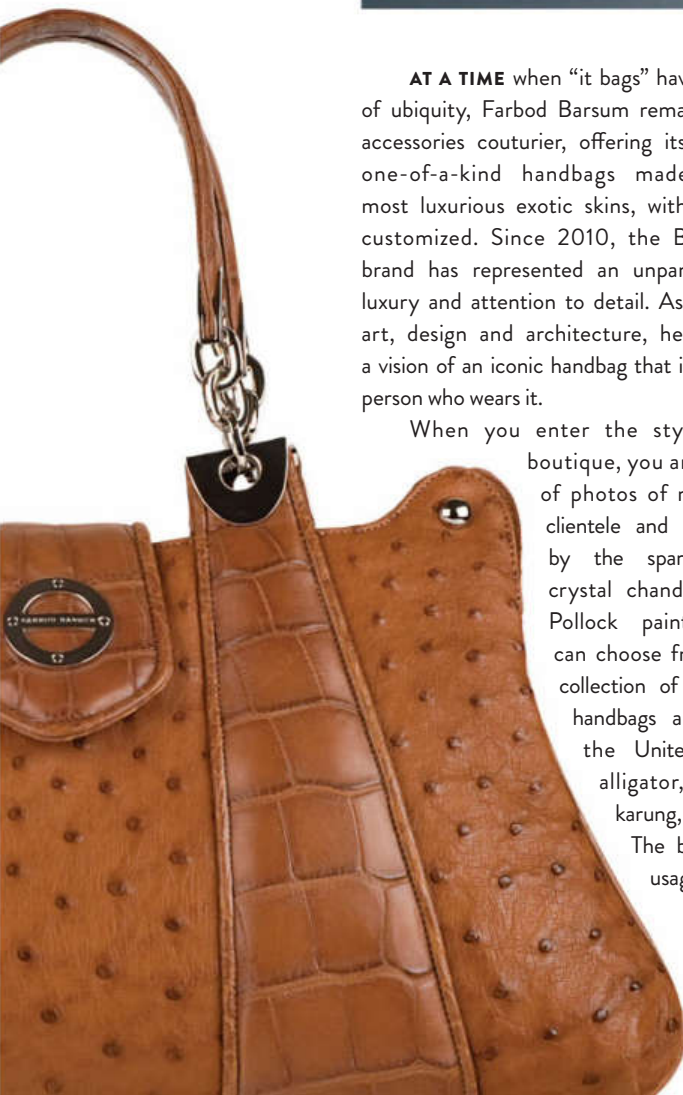
When you enter the stylish Beverly Hills boutique, you are greeted by a wall of photos of royalty and celebrity clientele and further mesmerized by the sparkle of numerous crystal chandeliers and Jackson Pollock paintings. A-list fans can choose from the most varied collection of couture exotic-skin handbags and accessories in the United States, including alligator, crocodile, ostrich, karung, lizard, and more.

The brand pioneered the usage of certain skins,

such as pirarucu and ostrich leg that under an exclusive new technology has been spliced and fused to create a natural, seamless look, whose beauty lies in its subtlety without distracting the eye with edges and cuts. These new collections feature rich jewel tones with aggressive texture, but adapted for chic everyday use.

Not only are Farbod Barsum skins the most illustrious of their kind, they are also sustainably sourced and dyed in chrome-free tanneries, which ensures the brand’s approach to design and production is ethically and ecologically sound. Barsum also pioneered the concept of mixing two exotic skins on one bag, and taking it one step further with color-blocking exotics and adding Swarovski crystals and feathers. Many European fashion houses have since recognized this unique vision in the market and sought to emulate these styles. In addition to the bags’ illustrious exteriors, the interior trims are crafted in exotic skins, serving to further enhance the overall beauty of every piece. Each bag features a turned-edge detail, creating a clean finish that evokes old-world techniques of a bygone era.

Whether it’s a simple black alligator bag or a colorful statement piece, Farbod Barsum is in a category all to itself. At Farbod Barsum, there is a dream bag for every customer. All they need to do is walk through the door.





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It's Complicated

VACHERON CONSTANTIN ACCEPTS A PRIVATE COMMISSION THAT RESULTS IN THE WORLD'S MOST COMPLEX WATCH.

AS HE BEGAN to present a status update to his client, Dominique Bernaz—head of Vacheron Constantin's Ateliers Cabinotiers custom-watch program—gradually realized that his watchmakers had been keeping a few secrets even from him. The client (who prefers to remain anonymous for the time being) had commissioned Vacheron Constantin to build the most complicated watch of the 21st century, at a



rumored cost of \$8 million. Upon accepting the commission, the company commenced work on the eight-year project, which initially called for 36 complications. “After a little confusion, I had to tell the client that many of the complications he was seeing [in the presentation] I didn’t know about,” confesses Bernaz. “In the end, we ended up with 57 complications.”

Measuring 98 mm in diameter, the clock watch—Reference 57260, which was unofficially code-named “Tivoli”—is astonishing not just for the number of its complications but also for the fact that all of the design, assembly, and finishing required to complete it was done by a team of only three people. “We were very lucky in that this was the team that created Tour d’Ile,” says Bernaz, referring to the highly complicated wristwatch produced in 2005 for the brand’s 250th anniversary by team leader Jean-Luc Perrin and brothers Micke and Yannick Pintus. “They all moved their families from the Vallée de Joux to Geneva for this project.”

Despite the new timepiece’s complexity, its movement’s construction is relatively conventional, with a main plate supporting the triple-axis tourbillon escapement, *sonnerie* functions, and four additional plates: two for the calendar functions, one for the astronomic functions, and one for the chronograph. The

Three craftsmen took eight years to create this timepiece, which features a chronograph and a Hebrew calendar among its 57 functions.



genius of the piece, however, lies in the imaginative way in which the functions are conceived. The alarm increases in volume as it rings, and the chronograph is displayed by means of two retrograde hands that account for time by returning to the beginning of the scale. The Hebrew calendar—another watchmaking first—employs a system of cams and gears to follow its

demanding 19-year astronomic cycle.

Comparisons will inevitably be drawn between the Reference 57260 and Patek Philippe’s Calibre 89, the design Vacheron Constantin seeks to depose as the world’s most complicated watch. Although Vacheron Constantin uses slightly more liberal standards for counting complications, the Reference 57260 has certainly captured the title. Still, the success of the Reference 57260—as with any horological milestone—rests on the achievements of pioneering watchmakers of the past. Advances in computer-aided design, milling, and photolithography enabled Bernaz’s team to pack more than 1,000 more parts than the Calibre 89 contains, in a case only slightly larger. In fact, Bernaz describes the production process as “two-thirds behind a computer, one-third at the bench.” The watch owes its imaginative configuration, however, entirely to the watchmaking team, whose members have served notice that Vacheron Constantin—a company which was just outside the limelight of mechanical watchmaking for much of the late 20th century—is once again a force to be reckoned with. —JAMES D. MALCOLMSON

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Mila Kunis photographed by Peter Lindbergh

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GEMFIELDS



V Is for Velocity

CADILLAC'S HIGH-PERFORMANCE SEDAN SETS NEW BENCHMARKS FOR THE BRAND.

THE NEW CTS-V is the fastest and most powerful Cadillac ever. Equipped with a 640 hp supercharged V-8, the car clocks a zero-to-60-mph time of 3.7 seconds and reaches a top speed of 200 mph. It is only a tenth of a second slower than the 2014 Mercedes-Benz E63 AMG and much quicker than the BMW M5, which reaches 60 mph in 4.2 seconds.

This is the third generation of the CTS-V, which launched in 2004 as the first of the V-Series cars and derives from the CTS. Like the other V models, it is essentially a high-performance variant of the base model packed with race-bred technology. In this case that includes sophisticated aerodynamics and cooling systems and a stiffer chassis that keeps the car more composed around corners.

The car's \$85,000 price is roughly \$10,000 more than that of the 207 hp ELR plug-in hybrid coupe—which *Robb Report* Car of the Year judges blasted earlier this year for its price, deeming it incongruous with the sluggish performance—but far lower than those of any comparably powered sedans from European builders.

Cadillac hosted test-drives this summer at Road America, a 4-mile, 14-turn road course in Wisconsin that includes a long front straight on which the CTS-V reached nearly 150 mph. As the car traveled at that speed, the supercharger produced a satisfying whine accompanied by a loud, low grumbling exhaust note from the quad tailpipes.

The CTS-V's four drive modes—touring, sport, snow, and track—vary the shift points

on the 8-speed automatic transmission. The shifts feel just as fast as on a dual-clutch gearbox, though as with some DCTs, they also can feel abrupt when the car is being pushed hard on the track. The drive settings also affect the ride quality, which, as revealed on runs through a slalom at the track, ranges from soft and pliable in touring mode to planted and unshakable in sport mode. Regardless of the drive setting, the latest version of Magnetic Ride Control, General Motors' proprietary adaptive suspension system, adjusts almost instantly to keep the car on an even keel.

The Brembo brakes—six pistons on the front wheels and four on the rear ones—will pin you to your seat at the right moments, and they won't show any fade. The CTS-V's rotors are the largest of any Cadillac on the market, and the hubs are available in matte red, gray, or gold.

The most obvious visual differences between the CTS and the CTS-V are the latter's wider grille and larger air intakes, both of which increase airflow into the engine. A bulging vent on the carbon-fiber hood allows hot air to escape and improves downforce. An optional \$5,500 carbon-fiber package replaces the standard hood extractor with one made of carbon fiber and adds a front chin spoiler and larger rear spoiler.

As fast and powerful as it is, the CTS-V is still suited to daily driving. To save fuel, its engine will automatically switch from running eight cylinders to four when cruising about town. The cabin is quiet thanks in part to technology that cancels out noise from under the hood. The 20-way adjustable sport seats are covered in leather and available in color combinations such as jet black and saffron. They are also available with optional Recaro inserts.

Another option for owners who plan to bring their car to the track is the \$1,300 performance-data recorder, which uses a built-in camera and microphone to record video in front of the car and audio inside the cabin. It is far more elegant than sticking a GoPro on the dashboard.

—LAURA BURSTEIN

Cadillac, cadillac.com

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◆
New models
from Christian
Louboutin's fall
collection.
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Red Alert

CHRISTIAN LOUBOUTIN BRINGS HIS SIGNATURE STYLE
TO MEN'S BENCH-MADE DRESS SHOES.

FASHIONABLE WOMEN world-wide know Christian Louboutin. The French designer's sexy stilettos, adorned with his trademark red-lacquered soles, are expertly collected and widely coveted. Less known, perhaps, is Louboutin's own penchant for collecting:

His assemblage numbers nearly 400 pairs of men's shoes, which he stores in his homes in Paris, Lisbon, and Cairo. "I organize them by style, such as spiked, embroidered, black sneakers, and other sneakers," says the 52-year-old, who has two pairs of some of his favorite models so as not to wear them out.

Louboutin's personal affinity for footwear has recently translated into his brand's broader collection for fall, a lineup that includes his men's bench-made dress shoes. Referred to as "city shoes" by their creator, the collection's latest dress styles are the fruits of a small workshop outside Naples, Italy, which employs about 50 artisans, many of whom are second- and third-generation cobblers. Over the past year, Louboutin has spent countless hours working alongside the shoemakers to ensure that the new models reflect his intended aesthetic—classic shapes with eye-catching refinements, such as grosgrain, patent leather, and colorful trim—but also provide a comfortable fit. Next year, he says, he will offer made-to-measure dress shoes in a few of his namesake men's shops.

"You shape dress shoes like [you shape] a car; it is about proportion, balance, and the polish is very important," says Louboutin. "Men's dress shoes are also like a pure design form that can stand alone." The designer's passion for craft and attention to detail are on display in new models like the Derby, a simple silhouette with a subtle chain-link border, and in his lace-up Napoli flat—first introduced in 2013 but updated last year—with a buckle at the throat. In addition to such dress styles, Louboutin continues to produce a fanciful collection of spiked, beaded, and velvet sneakers for the enthusiasts who collect his casual shoes.

His fan base has been growing since 2010, when he unveiled his first men's collection, and a few years ago he started embroidering men's personal tattoos on loafers. "Tattoos are like a map of a man's life," he says. The associates at Louboutin's boutiques take photos of a client's tattoos, which are then replicated on the client's choice of velvet or leather loafer. "It's all about the feet right now," he adds. "Men are showing their point of difference in their shoes." For the Louboutin man, such distinction starts with dress shoes bearing the same red-lacquered soles that made the designer's stilettos high-style symbols.

—JILL NEWMAN

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offering of a single-cask, 50-year-old tawny, Cask 33, which has been bottled much in the manner of a single-barrel bourbon.

Tasked with choosing just one extraordinary half-century-old barrel for the occasion, Sandeman's head winemaker, Luis Sotomayor, focused on 40 containers that had been sequestered for decades under lock and key in the Largo Miguel Bombarda cellars at Vila Nova de Gaia. In terms of individuality, Cask 33 proved to be the most spectacular of the lot. The cask itself was built in the 1940s by Sandeman's coopers, and since 1963 it has contained ports that originally ranged from vibrant 30- and 40-year-olds to complex 60- and 70-year-olds.

Upon being opened, the handblown replica of Sandeman's 1790 glass bottle containing the elixir from Cask 33 fills the air with thick, heady aromas of apricots and cinnamon. The first sip brings delicate, complex flavors of prunes, plums, walnuts, and stewed cherries, as well as subtle cedar, citrus, and vanilla.

"I think by its nature, character, and power, compared to the 30 and 40, Cask 33, as a 50-year-old, is not in the same sequence, because it's such an individual wine," says company chairman George Sandeman, who represents the seventh generation of the brand's founding family. "Although it reflects the style and quality of the Sandeman stocks, it's very separate from the other wines. In terms of intensity, it's very much on a parallel with the 40 Years Old, yet it's completely different."

Only 685 bottles in presentation cases have been produced, 150 of which have been allocated to the United States and priced at \$750 each. "It's a wine that we won't be seeing again," notes Sandeman, "because it's just one barrel. And now, it is part of our history." —RICHARD CARLETON HACKER

Sandeman, cask33.sandeman.com

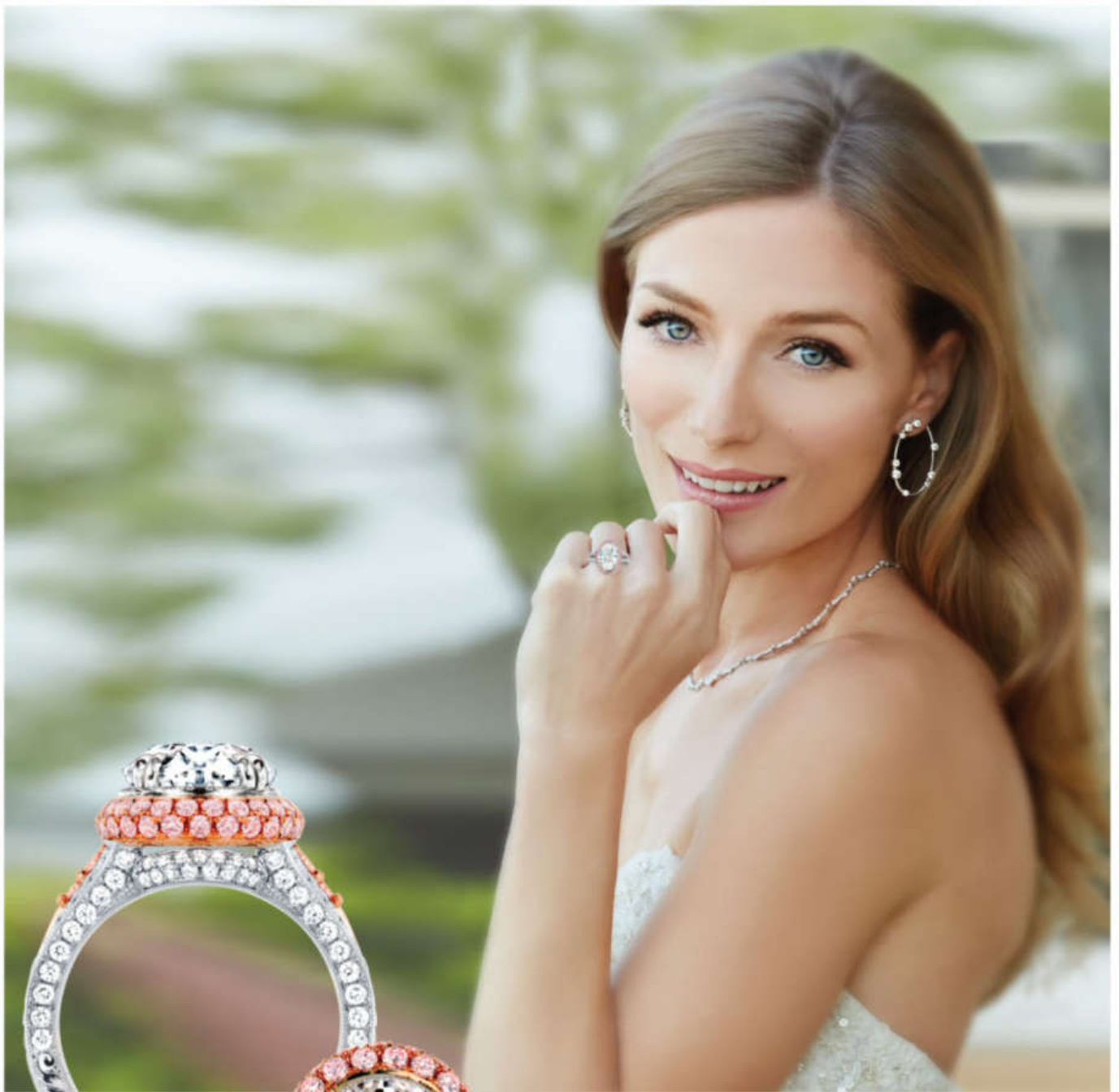
Barrel Roll

SANDEMAN EXTENDS ITS SERIES OF COMMEMORATIVE RELEASES WITH A 50-YEAR-OLD, SINGLE-CASK PORT.

TAWNY PORTS—traditionally designated as 10-, 20-, 30-, and 40-year-olds—are identified by the average age of the casks that compose the particular blend; thus, many of the finest tawnies hail from those houses with the largest and richest libraries. Founded in 1790, the house of Sandeman, which counts among the producers so blessed, has drawn on its vast reserves to mark the various milestones in its long history. For

its bicentennial in 1990, Sandeman introduced a 30-year-old tawny, and to herald its entry into the new millennium, in 2000 it brought out a 40-year-old. Such is the size of the port house's cellar that these unique releases have since remained in its regular line of products.

This year, however, Sandeman celebrates its 225th anniversary in a dramatically different fashion. For the first time, the venerable brand is releasing a one-time



Jack Zelège



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Crystal Cruises' dining options range from strawberries Romanoff in cotton candy (far left) to chimichurri steak (left) and sushi (below).



Sea Fare

MASTER CHEFS ARE BOARDING CRUISE SHIPS TO TAKE TRAVELERS ON MOUTHWATERING VOYAGES.

HAVING BRANCHED OUT from fine-dining establishments to food trucks, the world's great chefs are now taking to the high seas. Cruise lines across the globe are adding celebrity-chef restaurants, culinary-themed sailings, food panels, cooking classes, and test kitchens to their itineraries at a brisk pace. Most recently, port-of-call excursions have begun to explore regional markets and other defining elements of the local food scene. "We focus heavily on local ingredients and the cuisine of each destination we visit," says Toni Neumeister, vice president of food and beverages for Crystal Cruises.

The latest wave of marquee names to come aboard includes Curtis Stone, chef of Maude in Los Angeles and star of Bravo's *Top Chef Masters*; the British star chef Jamie Oliver; and Miami's Michael Schwartz. These are serious culinary partnerships: Stone is designing dishes for the main dining rooms in all 18 Princess Cruises ships, and his Share restaurants on *Emerald Princess* and *Ruby Princess* feature his complete menu. At Royal Caribbean, Jamie's Italian Restaurant, on *Anthem of the Seas*, showcases Oliver's penne

carbonara and porchetta. Schwartz has created farm-to-ship tasting menus for Royal Caribbean's 150 Central Park restaurant and Michael's Genuine Pub, a gastropub serving slow-roasted pork sliders.

Seabourn, however, scored a coup by persuading the Michelin-starred maestro Thomas Keller to sign on to its culinary program. His dishes for various venues on the fleet will debut late this year, and his signature restaurant, on *Seabourn Quest*, will open in spring 2016. The line's dedicated food and wine cruises, which include a 2016 Taste of Asia journey from Hong Kong to Singapore aboard *Seabourn Sojourn*, further enhance its appeal to oceangoing epicures.

Crystal Cruises, a pioneer in bringing gastronomic greats aboard, features Silk Road restaurants by chef Nobu Matsuhisa on its ships *Crystal Serenity* and *Crystal Symphony*, whose passengers may dine on Matsuhisa's black cod in miso or lobster in truffle-yuzu sauce. Crystal Wine and Food Festival sailings, which host wine experts, mixologists, and top guest chefs, also conduct culinary port-of-call excursions. Upcoming Wine and Food Festival voyages include a 12-day

cruise from Istanbul to Rome in May 2016.

Oceania's *Riviera* ship offers its gleaming Culinary Center, where cooking classes focus on ingredients from local ports of call, such as pistachios and saffron from Istanbul's markets. The ship also features Jacques, an haute-French dining room helmed by Jacques Pépin, who will be cooking and leading demonstrations on a Venice-to-Rome cruise in November 2016. Oceania's Culinary Creations Land Tours include romps through the wineries and brasseries of Provence and a three-night stay in Tuscany, where cooking classes will be held in a 13th-century villa.

Regent Seven Seas' new all-suite *Seven Seas Explorer*, scheduled to set sail in July 2016, will fire the next culinary salvo. The liner will provide passengers with an array of luxury dining choices, as well as Regent's first Culinary Arts Kitchen.

—RAPHAEL KADUSHIN

Crystal Cruises, crystalcruises.com; **Oceania**, oceaniacruises.com; **Princess Cruises**, princess.com; **Regent Seven Seas**, rsc.com; **Royal Caribbean**, royalcaribbean.com; **Seabourn**, seabourn.com

TODD REED





Domain Game

A DOT-COM PIONEER SETS OUT TO BUILD
THE WORLD'S BEST GOLF CLUBS.

BOB PARSONS IS passionate about golf. Since picking up the game in his early 30s, the founder and former owner and CEO of the domain-name registrar GoDaddy has embraced it with a fervor that few amateurs can match. His dedication has included spending copious amounts of money each year testing out the latest golf equipment and experimenting with custom-fitting solutions, a habit that eventually led him to his new

venture—Parsons Xtreme Golf (PXG). “In 2012, the last full year before I went into the business, I spent \$307,000 [on golf equipment],” recalls the 65-year-old entrepreneur. “So I understood what was good and what wasn’t, and why. That was the genesis of PXG golf.”

Parsons’s goal with PXG is simple: to build the best-performing golf clubs possible. He had contemplated such a venture for many years, but it was only after he shared the

idea with his good friend Mike Nicolette—then Ping’s senior product designer—that the company took form. Parsons eventually hired Nicolette and Brad Schweigert (then Ping’s director of engineering), and the team soon got to work. Parsons gave the engineers carte blanche, with no restrictions on cost, time, or process. “Like me, they’ve had certain ideas of what the ideal club might be like,” he says. “[With PXG] they operated for the first time in their lives without any cost constraints. In the golf-equipment business right now, there aren’t many engineers who have that.”

Parsons says he has invested approximately \$12 million in PXG’s research and development, and he has secured 14 approved patents (with 41 additional patents pending). The company’s first line of clubs is now on the market, and it spans the full range from drivers to putters. Rather than attach a catchy name to each club type, Parsons, who served in Vietnam, chose a number system that corresponds to U.S. Marine Corps personnel designations. The brand’s 0311 irons—named for riflemen—are the most eye-catching and revolutionary. The forged clubs resemble blades, but they offer as much forgiveness as any game-improvement iron on the market thanks to an ultrathin face plasma-welded to the body, an interior cavity filled with thermoplastic elastomer, and 11 tungsten-alloy screws lining the perimeter of the head. Shots hit on the sweet spot resonate so softly that one may not feel the ball strike at all.

PXG clubs are available at a number of top club-fitting retailers across the United States, as well as directly through the company. Golfers can expect to receive their clubs in 3 to 5 business days once they place their orders. Each iron and wedge costs \$300 with steel shafts (\$325 with graphite), with drivers starting at \$700. And while a set of his clubs might cost about twice as much as most brands’ top offerings, Parsons is confident that golfers will gladly pay the difference. “Golf clubs that are revolutionary and outperform anything on the market,” he says, “are an easy sell.”

—SHAUN TOLSON

Parsons Xtreme Golf, pxg.com



STAR WARS

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A new collection of Star Wars timepieces
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Rising Sun

IDAHO'S LEGENDARY SKI RESORT MAKES ITS LATEST ASCENT.

ON AN EVENING in mid-August, the Sun Valley Summer Symphony was warming up for Anton Bruckner's Symphony No. 7 against a dramatic backdrop of lush green mountains and quaking aspen trees. Each of the Sun Valley Pavilion's 1,550 seats was filled, and thousands more visitors gathered just outside the venue on a sprawling lawn. For an Idaho town of roughly 1,400 residents, it seemed an implausibly packed house.

"If it's worth doing, it's worth overdoing," said Jack Sibbach, the spokesperson for Sun Valley Resort, as he guided me toward my seat in the pavilion. Sibbach's citation has been a motto of sorts for Sun Valley since 1977, when the oil magnate Robert Earl Holding first purchased the resort. A longtime winter hideaway for celebrities and the social elite, Sun Valley had begun to lose money by the 1970s, and Holding—a businessman, but not much of a skier—saw an opportunity to save the resort and make a tidy profit in the process.

Though he initially met resistance from locals (bumper stickers saying "Earl is a four-letter word" were a common sight),



the billionaire's maxim of overdoing things eventually won over the town. His upgrades to the resort included the addition of a high-speed gondola on Bald Mountain and the renovation—though not expansion, as many residents had feared—of the famed Sun Valley Lodge. By the time Holding passed away in 2013, Sun Valley had become a year-round destination and its benefactor a town hero.

Holding's legacy received another lift in June, when the Sun Valley Lodge emerged from its most significant overhaul ever. Undertaken by Holding's wife and three children, the nine-month renovation added a 30,000-square-foot wing yet reduced the total number of guest rooms from 148 to 108.

Larger accommodations—including five new suites named for such past guests as Ernest Hemingway and Marilyn Monroe—now feature marble bathrooms with deep soaking tubs and spacious dressing rooms. The renovation also saw the rebuilding of the property's bowling alley and the addition of a 20,000-square-foot spa with 15 treatment rooms, a yoga studio, and a salon.

The Sun Valley Lodge's reinvention is a sign of the times in the town. Last year, Auberge Resorts announced plans for a 62-room property overlooking Bald and Dollar Mountains, set to open in early 2018. And in winter 2016–2017, the Colorado-based hospitality brand SkiCo—the group behind the Little Nell in Aspen—will open a 119-room hotel near the River Run base of Bald Mountain.

The spate of development in Sun Valley is not a case, as the town motto may imply, of overdoing it. Based on the turnout for the Sun Valley Summer Symphony, a burgeoning year-round audience exists for the town, which promises to be a crowd pleaser for years to come. —JENNIFER ASHTON RYAN

Sun Valley, sunvalley.com



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Delights of the Dolomites

A NEW LODGE LINKS GUESTS TO THE WINTER WONDERS OF THE ITALIAN ALPS.

SOMEWHERE AMID Dolomiti Superski's 745 miles of slopes, I am zigzagging through perfect powder under an equally perfect blue sky. A few yards ahead of me, my guide, Hubi, is leading the way, swishing down a gloriously isolated run flanked by skyscraping mountains. Behind me, the small hilltop restaurant where I filled my belly with a warm bowl of hay soup—a local delicacy—grows smaller and smaller.

Both scenic and satisfying, Italy's Dolomite range has few peers as a destination for pairing winter adventures and gastronomic wonders, the latter of which range from soups and salamis to strudel and *kaiserschmarrn*. The region—home to some 90,000 acres of skiing, hiking, and climbing terrain—and its many delicacies are easily explored from the new Adler Mountain Lodge, an upscale alpine retreat that opened last year on a piste in South Tirol.

The spruce-and-larch property, which is as well situated for hiking in the summer as it is for skiing in the winter, is suitably reverent of its surroundings. The main structure

resembles a traditional Tirolean chalet and houses 18 suites decorated with checked furnishings and wool throws. Twelve two-story chalets add extra comforts with private saunas, cowhide rugs, and fireplaces. All look out over miles of snow-blanketed terrain to the jagged Sassolungo and Sassopiatto peaks.



Adler also offers a heated swimming pool, a spa, a restaurant serving local cuisine, and a lounge warmed by the dancing flames of a fire pit. But the main attraction is just outside the front doors: Each morning, my fellow guests and I ski directly out from the property to the Dolomiti Superski resort, whizzing down to the Mezdi lift on wide, gentle slopes.

On my second day with Hubi, we once again sow a path of powder with local delicacies, crossing to Sanon and the aptly named Panorama before heading south to wind through a giant-slalom track. Our first stop is the Gostner Schwaige mountain restaurant for a hearty plate of homemade cheese with apple-mint juice. We then continue over the hills toward Goldknopf and on to Zallinger, where we pause for apple strudel and a mug of hot chocolate with awe-inspiring views of the Austrian and Swiss Alps.

By the end of the day, I am tired, sore, and stuffed in equal measure. Back at Adler, Hubi suggests a shot of local grappa to soothe my aching limbs and cleanse my palate before another hearty meal of Tirolean delights, this one featuring oxtail ravioli, mushroom strudel, and a saddle of suckling pig. Sufficiently spoiled, I skip dessert and instead settle into an armchair in the lodge's lounge to breathe in the crisp alpine air and savor the larger-than-life Dolomites looming just outside. —WILL HIDE

Adler Mountain Lodge, adler-lodge.com

TOP: THADDAEUS SALCHER; BOTTOM: CHRISTOPH OBERSCHEIDER/ROOM RF/GETTY IMAGES



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Palate Cleanser

IN SPANISH WINE COUNTRY, A NEW SPA TAKES CUES FROM THE VINE.

IT IS A blazing summer afternoon in Spain's Duero Valley as Sonal Uberoi uncorks a bottle of Abadía Retuerta Pago Valdebellón. She pours a single glass and hands it over, advising me to "see, swirl, and sniff" before sipping. I dutifully churn the Cabernet Sauvignon in its glass, admiring its deep ruby hue and commenting on its sweet yet spicy scent. Taking a sip, I note fruity and herbal flavors—and, I add hesitantly, perhaps a hint of oak? Uberoi confirms my suspicion before uncorking our next selection, Abadía Retuerta's Selección Especial, and pouring me another glass.

Though she guides me expertly through the vintages, Uberoi is no vintner—and we are not in a tasting room or winery. Rather, I am clad in nothing but a robe and slippers, sitting in the subterranean reception room of El Santuario LeDomaine Wellness & Spa. Opened in June at the Abadía Retuerta LeDomaine hotel—where Uberoi is the wellness director—the 10,000-square-foot

center brings the estate's wines to the world of wellness with "spa sommeliers" who develop bespoke programs based on patrons' preferences in pretreatment tastings. "In understanding your palate," Uberoi explains, "we can determine your preferences for the types of treatments and ingredients that are best for you."

Whether or not I believe my palate is a window to my wellness needs, I am happy to oblige Uberoi in her investigation. After all, Abadía Retuerta's Tempranillo, Cabernet Sauvignon, and red blends such as the Selección Especial have been critically praised since the vineyard's first vintage in 1992. In 2012 the winery opened Abadía Retuerta LeDomaine, a Relais & Châteaux hotel set within a 12th-century baroque Romanesque abbey overlooking the vineyards. Last year, the hotel's restaurant, Refectorio, was awarded its first Michelin star. With the debut of El Santuario, which was constructed mostly underground to maintain the property's historic ambience,

the hotel has now added eight guest rooms, five treatment rooms, and indoor and outdoor swimming pools.

Based on my palate, which is partial to the intense flavors of the Pago Valdebellón, Uberoi suggests a personalized two-day roster of therapies, including a spirulina algae wrap; a cryotherapy treatment; and Le Grand Cru, El Santuario's signature oenotherapy treatment comprising a foot ritual, a deep-body exfoliation, and a massage with yuzu oil. Between sessions, I exercise with Abadía Retuerta's personal trainer, hiking and cycling through the rolling vineyards. I also pay a visit to Abadía Retuerta's winery, where I am once again instructed to see, swirl, and sniff before sipping. By now an expert, I declare a hint of oak to the Pago Valdebellón and a big, fruity finish to the Selección Especial. All that is missing are my robe and slippers. —JACKIE CARADONIO

Abadía Retuerta LeDomaine,
ledomaine.es

BOGHOSSIAN

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Royal Salute

BOUCHERON'S LATEST COLLECTION HONORS INDIAN DESIGN AND A COMMISSION OF REGAL PROPORTIONS.

THE MAHARAJA OF Patiala—followed by his entourage of attendants carrying boxes of gemstones—paraded across Place Vendôme, from the Ritz Paris to the Boucheron boutique. On that day in 1928, the Parisian jewelry house received what was

thus far its most extravagant commission: 149 jewelry pieces to be made with the Indian ruler's stones, which included 7,571 diamonds (566 carats) and 1,432 emeralds (7,800 carats). An extraordinary necklace would eventually figure among the results of this historic order, and that design, with

its elaborate patterns and intricate detailing, lives on today in Boucheron's recently unveiled Jodhpur necklace (shown).

This striking strand (price upon request) incorporates a thin, lightweight structure of milky-white Makrana marble, which was also used in 1631 to build the Taj Mahal. The stone necklace features a kite-shaped, 6-carat diamond pendant, and, as in traditional Kundan and Meenakari Indian jewelry, the necklace's reverse side (shown) is as precious as its front. The back depicts a symmetrical floral motif, rendered in sapphires and diamonds, that takes its inspiration from the Indian city of Jodhpur's small blue-and-white structures.

Jodhpur the necklace is but one tour de force among more than 100 pieces in the new Bleu de Jodhpur collection. Designed by Claire Choisne, Boucheron's creative director, the collection recalls creations from the brand's past. "Looking through our archives, I uncovered many references to the Indian aesthetic," says Choisne, adding that the company's founder, the jeweler Frédéric Boucheron, also was a source of motivation. "[His] audacious designs gave me the possibility to be bold and use unexpected materials like marble."

Boucheron's artisans spent more than 750 hours creating Bleu de Jodhpur's Nagaur necklace from 18-karat white gold and pearls; its enormous diamond-studded rock-crystal pendant encases sand from northwest India's Thar Desert. In more wearable pieces, such as those in the collection's Plume de Paon series, Choisne's own style triumphs; she re-created the peacock's delicate plume using thin slices of carved white marble and diamonds, achieving a striking juxtaposition of hard stone and gems to create lightweight pieces that lie gracefully on a woman's neck or wrist. Also ethereal and airy, the Mehndi series portrays the Indian tradition of henna adornment through elegant diamond pieces that appear to float on the skin without any visible metal setting. These and other standouts, including a brooch made with an emerald that once adorned a maharaja's belt buckle, are indeed worthy of royalty. —JILL NEWMAN

Boucheron, boucheron.com



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Distilled in Texas, the 2015 release of Garrison Brothers Cowboy Bourbon is limited to 5,200 bottles.

Cowboy Up

A SOPHISTICATED BARREL-PROOF BOURBON EMERGES FROM DEEP IN THE HEART OF TEXAS.

AS ITS RICH reddish hue suggests, Garrison Brothers 2015 Cowboy Bourbon is unlike most other bourbons, and it is unlike the distillery's original Cowboy Bourbon from two years ago. The unfiltered, barrel-proof spirit is the handiwork of Dan Garrison and master distiller Donnis Todd. Garrison opened the distillery in 2008 and bills it as the first and oldest legal whiskey distillery in Texas.

The initial batch of Cowboy Bourbon was released at 136 proof. It was blended from the 10 best-tasting straight whiskeys aging in barrels at the distillery, which is located in the town of Hye, about 50 miles west of Austin. At 135 proof, the 2015 release is equally potent, but thanks to a more elaborate recipe—"a strange mix of barrels and time," says Garrison—it tastes nothing like its predecessor. "The original Cowboy had so much of the barrel flavor," he says. "This one is much more refined and elegant."

The 2015 Cowboy Bourbon was distilled from yellow dent corn grown on farms in Dallam County, in the northwest corner of the Texas Panhandle. The spirit was then aged in 15- and 30-gallon American white-oak barrels (charred to varying degrees) for slightly more than two years. It continued to mature in 60-gallon oak casks from France's Limousin region, where Rémy Martin sources casks for aging its Cognac. "No one had finished bourbon in Limousin oak [before]," says Garrison. "They had used sherry casks or port casks, but we wanted to finish it in a lot of unique barrels, so no one could match the complexity."

The bourbon's complexity reveals itself right away. The nose bursts with notes of burned sugar, candied pecans, and molasses, belying the spirit's potency. Garrison suggests a slow first sip, to adjust to the high alcohol content, which is somewhat mitigated by the spirit's syrupy texture.

Once your taste buds are indoctrinated, the vanilla and white-chocolate flavors become prominent, and they are followed by notes of maple syrup and brown sugar.

The first Cowboy Bourbon, which was limited to 600 bottles and priced at \$150, sold out almost immediately. This second release is considerably larger (5,200 bottles) and is anticipated to sell for around \$200 per bottle. Garrison Brothers bourbon is available in several states, including New York, California, and Florida, but it is distributed most widely in Texas—a courtesy to the local communities and establishments that supported the distillery in its early years. "Around here," says Garrison, "you dance with the one who brung ya."

Garrison plans to release the next batch of Cowboy Bourbon in 2017 and says that, like each of the first two releases, it will have a character all its own. "There's so much room in the bourbon category for experimentation," he says. "We have to continue striving to create a superior bourbon from the last one we made. We're trying to top ourselves every time. If we don't, we're not doing our jobs." —SHAUN TOLSON

Garrison Brothers Distillery,
garrisonbros.com



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The Count of Two

LIMITED-EDITION CIGARS FROM THE DOMINICAN REPUBLIC AND CUBA COMMEMORATE MONTECRISTO'S 80TH ANNIVERSARY.

IN THE NOVEL *The Count of Monte Cristo*, Alexandre Dumas describes Edmond Dantès—a sailor who became a nobleman—as a man who “has some excellent cigars.” The character inspired the name of the cigar brand that Alonso Menendez created in 1935 in Havana, where, it is said, factory workers enjoyed having the novel read to them by a lector as they rolled cigars.

The Montecristo brand flourished under the Menendez family’s direction until the Cuban revolution, when they fled the country after Fidel Castro’s government seized the cigar factories and nationalized the tobacco industry. In the early 1990s, the Florida-based Consolidated Cigar Corp. launched a new version of Montecristos, made in the Dominican Republic by Tabacalera de Garcia, while Cubatabaco, the Cuban state tobacco company, continued to produce its own Montecristos. (The company that was Consolidated Cigar is now called Altadis USA and is owned by England’s Imperial Tobacco, which also has an ownership stake in Habanos, the Cuban entity that distributes the country’s cigars.)

Both Montecristo brands have remained popular, but Cuban Montecristos cannot be sold in the United States—not yet, at least—and because of international trademark laws, the Dominican Montecristos cannot be sold in countries where the Cuban versions are available. Consequently, Altadis USA and Habanos have released



The Pilotico filler in Altadis USA’s 80th Anniversary Montecristo belicoso was grown from seeds smuggled out of post-revolution Cuba.

their own limited-edition cigars this year to mark the Montecristo’s 80th anniversary.

Altadis USA’s 80th Anniversary Montecristo, a 6 × 54 square-press belicoso, features a rich Ecuadorian Sumatra wrapper, a Dominican Olor binder, and Pilotico filler that was grown in the Dominican Republic from seeds smuggled out of Cuba after the revolution. The cigar delivers subtle spice notes, hints of oak, and aromas of sweet hay and leather. It is available in black-lacquered boxes of 12 for \$264. Altadis has also produced 80 examples of an 80th Anniversary humidor that contains 80 cigars; the humidor is priced at \$1,760.

The Habanos Cuban Montecristo 80th Aniversario is a 6½ × 55 double robusto made entirely of Cuban Vuelta Abajo tobacco, with a fuller flavor than a traditional Montecristo. The cigar is available in boxes of 20, but the price was not yet available when *Robb Report* went to press. The price is significant, because a recent change to U.S. customs restrictions allows travelers to bring up to \$100 worth of Cuban cigars—purchased in Cuba—into the United States.

Hopefully the Habanos offerings will find their way into the United States, because both anniversary-edition Montecristos are worthy of the name and its association with excellent cigars.

—RICHARD CARLETON HACKER

Montecristo (Altadis USA), *montecristo.com*; **Habanos**, *habanos.com*



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The Baies de Cornouiller vase (left) sold for nearly \$495,000 at a 2010 Sotheby's auction. Each Formose vase (below) sold for more than \$11,000 at a Christie's auction in June.



Vase Grip

LALIQUE'S DESIGNS AND COLORS CONTINUE TO HOLD THE ATTENTION OF COLLECTORS.

RENÉ LALIQUE IS known for many forms of glass art: statuettes, perfume bottles, and hood ornaments, to name three. But his most popular items were his vases. “He made more vases than he made of anything else,” says David Weinstein, president of the DJL Lalique gallery in Glen Cove, N.Y. “The foremost 20th-century glass designer chose vases as his major form of expression.”

During Lalique's heyday, in the early part of the last century, he created hundreds of vase designs, and according to Nick Dawes, a Lalique expert at the New York office of Dallas-based Heritage Auctions, the vases expressed Lalique's entrepreneurial spirit as much as his artistry. Whatever the item, says Dawes, Lalique's namesake company would make as many as it could sell. Thus it is not uncommon for as many as 2,000 examples of a top-selling pre-World War II vase design to survive in a variety of colors and finishes. “Lalique did not recommend putting flowers in them. [The vases] get stained pretty quick,” says Dawes. “They were generally designed to stand on their own as beautiful objects.”

The vases remain as popular now as they were when they were new. High-quality examples routinely sell for five-figure prices at auction, and bids for the finest and rarest ones can reach six figures. At a Sotheby's auction in 2010, a one-of-a-kind Baies de Cornouiller vase from 1914 sold for \$494,500.

The rarer the color of the vase, the greater the demand for it. Last year, Heritage sold a cased butterscotch version of Lalique's Archers vase—a design adorned with images of nude men shooting arrows at birds—for \$17,500. “For every butterscotch example of the vase, you see 50 to 100 in other colors,” says Dawes. The color is scarce, he says, because it is difficult to create. He likens the technique to blowing up two balloons—an opalescent one inside of a yellow one.

An ideal pairing of color and design pushes the price higher still. Last year in London, Christie's sold a Sauterelles vase for nearly \$97,000, which is an auction-record price for that design. The 1912 motif depicts grasshoppers on blades of grass; the vase's color was lime green. “I've never

seen that color appear at auction before,” says Joy McCall, director of the 20th-century-design department at Christie's. A Heritage auction last year featured a peacock-blue Borromée vase, a 1928 design decorated with a flock of peacocks. “It's a great example of Lalique applying a color to a motif, as he did occasionally,” says Dawes. “I suspect the color was created for it.” The Borromée sold for \$46,875.

A Heritage sale on November 23 will feature a Palestre vase, a relatively large (almost 16 inches tall) design dating to 1928 that features Greco-Roman athletes. Perhaps as many as 20 examples exist. The vase, made of frosted glass, has a presale estimate of \$80,000. Christie's sold a similar Palestre three years ago in New York for a staggering \$362,500. “Nobody is sure why it made the record that it did,” says McCall. “It simply caught the imagination on the day and performed accordingly.”

—SHEILA GIBSON STOODLEY

Christie's, christies.com; *DJL Lalique*, djllalique.com; *Heritage Auctions*, ha.com; *Sotheby's*, sothebys.com



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The Upper Provo River cuts through the 6,700-acre Victory Ranch, which will include just 350 residences.



A Winning Pair

VICTORY RANCH BRINGS A LOW-DENSITY APPROACH TO THE HIGH COUNTRY OF THE AMERICAN WEST.

RUGGED MOUNTAINS, mighty rivers, and wide-open spaces form the postcard-perfect picture of the American West. That idyllic image is at the heart of the new Victory Ranch, a resort community located 16 miles east of Park City near Utah's Wasatch Range. "We feel strongly that the best places in the world are created by nature," says John Gavin, a principal at Sterling Bay, the Chicago-based real estate company developing Victory Ranch. "This is the best parcel in the marketplace, and the primary reason is the four miles of the Upper Provo River flowing through it."

Embracing the prime natural setting, Sterling Bay's plans for Victory Ranch are in some respects modest. Community officials claim it will be the lowest-density project in the Wasatch Range area upon

completion, with just 350 homesites on 6,700 acres of high-country terrain. "This is a legacy property for families and their children and their children after them," says Matt Eastman, Victory Ranch's director and manager. "We're doing the best we can to protect the natural world around us."

Residence options at Victory Ranch include cabins, custom homes, ranchettes, and ranches. Twenty 3,000-square-foot cabins are currently on the market (priced from \$1.4 million to \$2 million) and feature a contemporary mountain-chalet aesthetic with reclaimed-wood paneling and picture windows that frame the Jordanelle Reservoir and Wasatch Range. Homesites range from 1-acre lots (priced from \$400,000) to ranches as large as 100 acres (\$1.2 million to \$5 million).

The first residents started moving into

Victory Ranch in October of last year, in time to enjoy winter amenities that include an exclusive ski-in/ski-out clubhouse at the base of the Park City ski resort (which recently joined with the nearby Canyons Resort to become the largest ski area in the United States). On the community grounds, Victory Ranch offers an 18-hole Rees Jones-designed golf course, a 50-foot swimming pool, a fitness center, and two restaurants. Residents can also hike and mountain bike along more than 20 miles of private trails, skeet shoot at a five-stand double-barrel facility, camp (accompanied by a private chef) in the community's network of back-country yurts, and of course fish and kayak on the mighty Provo River. **R**

—AMIEE WHITE BEAZLEY

Victory Ranch, victoryranchutah.com

LEFT: MATT EASTMAN

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Rolls-Royce's latest convertible signals the arrival of a new day for the venerable marque.

DAWN *of an* Era

By ROBERT ROSS Photography by CHRIS TEDESCO

Since launching the Phantom in 1925, Rolls-Royce has bestowed menacing and otherworldly names on its models: Ghost, Spirit, Seraph, Wraith. None is warm and fuzzy; each confers gravitas. Now comes the Dawn, a two-door, four-seat luxury convertible—or rather a drophead coupé, as it is called in England, where a hood is a bonnet, a canvas top is a hood, and a trunk is a boot.

Though the model is anything but a lightweight—figuratively and literally, at 5,644 pounds

unladen—its name evokes the promise of a bright new day for the marque and all those on board. Things are a bit lighter and sunnier, and maybe even a bit naughty; Rolls-Royce's marketing material refers to the “early-day chill of dawn [causing] an erotic tingle on the skin” and calls the car “the sexiest Rolls-Royce ever built.” →



A 1952 Silver Dawn drophead coupé with custom coachwork (left) inspired the design for the new Dawn (opposite).



A seat behind the wheel provides the thrill of





driving the Dawn, but passengers give up nothing.



Such words may have company founders Charles Stewart Rolls and Frederick Henry Royce spinning in their book-matched, burl-veneered pine boxes, but they are not outrageous in 2015—not when one considers the marque’s younger clientele and the fact that the car is designed to be a very “engaging” Rolls-Royce. The Dawn offers a glimpse of the new mind-set taking hold at a company sometimes uncharitably regarded as the most serious and hidebound of luxury carmakers. The soon-to-be six-model lineup is distinctly bifurcated, with the stalwart Phantom Series II sedan, coupe, and convertible

holding a stiff upper lip, while a more athletic Ghost Series II four-door is accompanied by the even sportier Wraith grand tourer, its unruly kid brother. The Dawn, which Rolls-Royce expects to begin delivering in April with a starting price of \$325,000, joins the latter group.

A seat behind the wheel provides the thrill of driving the Dawn, but the front-seat companion gives up nothing, nor do the passengers in the sinfully sumptuous rear bucket seats, who enjoy a truly commodious space with plenty of room for their heads, shoulders, and legs. A drive in a Rolls-Royce is meant to be a social experience, and so when the Dawn’s six-layer fabric top is raised, the cabin is quieter than that of any other convertible, according to the company. After all, quiet can be sexy.

The inspiration for the Dawn’s name and design is the Silver Dawn, which Rolls-Royce produced from 1949 to 1955. The name reflected the rebirth of a nation and the carmaker after World War II. (Rolls-Royce had ceased auto production during the war.) The Silver Dawn was the first Rolls-Royce offered with a factory-built body, though the company also produced 28 Silver Dawn drop-heads with bespoke coachwork. An example from 1952 was acquired by the factory to serve as a muse for the designers of the 21st-century Dawn.

This Dawn is unmistakably a Rolls-Royce, though four-fifths of the body panels are unique to the model, dispelling the notion that the new car is just a convertible variant of the Wraith. The shape incorporates that most important of Rolls-Royce’s historic design elements: the 2-to-1 body-height-to-wheel-height ratio. Combined with a long front end, a long rear overhang, and a high shoulder line, it gives the Dawn a stately presence. Eye-catching exterior details include painted or polished wheels, stainless-steel door handles and waistline trim, bumper embellishments, and visible exhaust tips.

The Dawn’s doors are a signature feature. Hinged at

Although it is a two-door convertible, the Dawn offers rear-seat passengers leg and shoulder room befitting a luxury sedan.



the rear and open toward the front, they allow unfettered entry and exit, especially for rear-seat passengers. Behind the rear seats is a horseshoe-shaped wooden deck that conceals the fabric top when it is stowed. The deck, as well as the trim on the door panels, the dash, and the central console, exemplifies the superlative woodcraft for which Rolls-Royce is known.

The Dawn that Rolls-Royce brought to Pebble Beach in August was finished in inch-deep Midnight Sapphire paint (with a hint of metallic). The interior was lined with brilliant mandarin-orange leather and featured open-pore Canadel trim. The soft, non-glossy finish of the wood veneer added a contemporary look antithetical to that of a polished-wood-paneled drawing room filled with top hats poking over high-backed chairs—an image that the Rolls-Royce name may still conjure.



The Dawn that appeared at Pebble Beach in August featured a Midnight Sapphire exterior and a mandarin-orange interior with Canadel trim.

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The top's profile is smooth, without the unsightly concaves of some fabric tops. Rolls-Royce calls its graceful and quiet operation "the Silent Ballet."

The car's polished-chrome, stainless-steel, and satin-finished fittings create reflective and sumptuous contrasts with the wood and leather, resembling jewelry instead of auto-interior components. Occupants can take pleasure in a gimbaled air vent, an organ-stop damper control, a doorsill threshold, or even an ashtray.

The visual delights are matched by aural ones, because the Dawn is equipped with Rolls-Royce's Bespoke Audio system. It incorporates 16 speakers and a microphone that monitors ambient exterior noise and automatically adjusts the system's volume and tone settings accordingly. Unlike those of other marques, the Rolls-Royce system was engineered in-house, not in partnership with a high-end audio brand. The entertainment and navigation systems are managed by the Spirit of Ecstasy Rotary Controller, which includes a 10.25-inch screen and touchpad and voice-command technology that eliminates clutter and complexity.

Many contemporary convertibles have a metal clamshell top, but only a fabric roof would do for a car the nature and size of the Dawn. The top's profile is smooth, without the unsightly concaves of some fabric tops. It can be raised or lowered in 22 seconds and while the car

is cruising as fast as 30 mph. Rolls-Royce calls the top's graceful and quiet operation "the Silent Ballet."

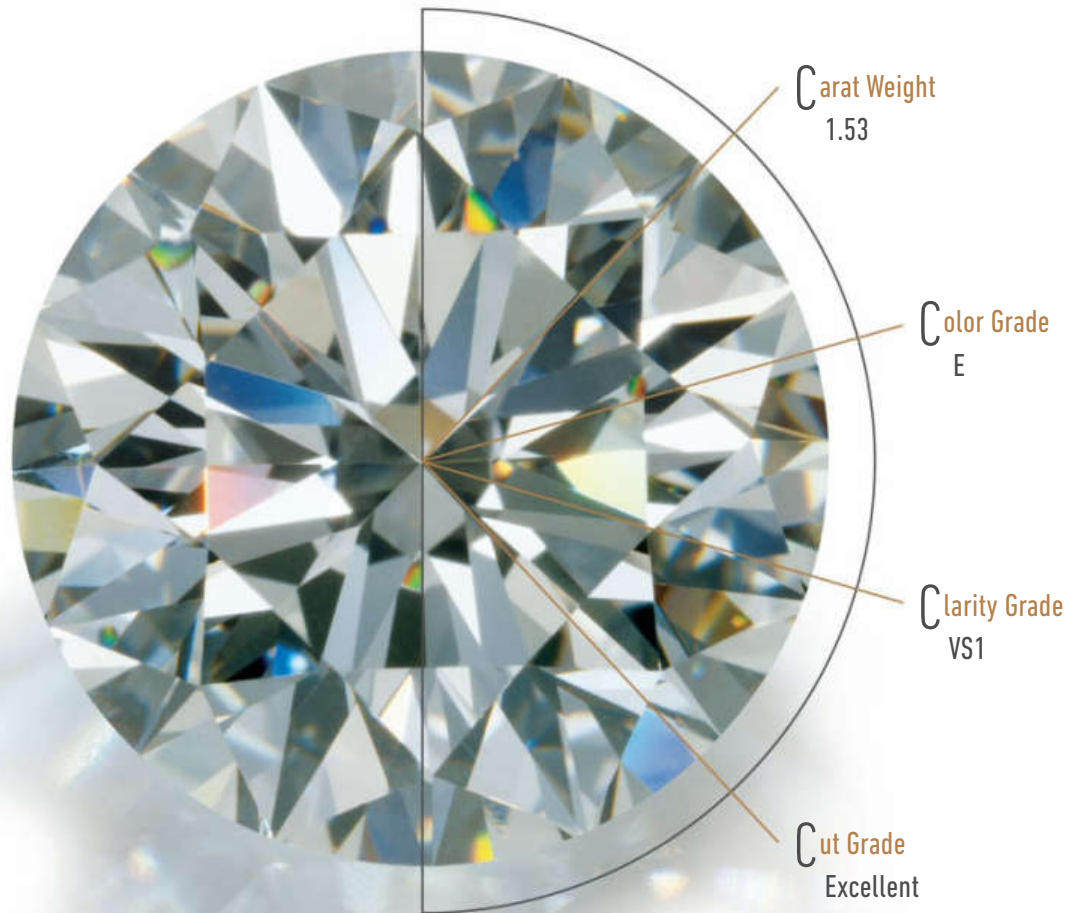
The Dawn is 4.5 inches shorter than the Ghost but still more than 17 feet long, which presented Rolls-Royce engineers with the challenge of making a chassis that was rigid yet still relatively light. It is made of aluminum, and the company claims it is the most rigid of any four-seat convertible. No doubt the Dawn will gently waft in the manner of a proper Rolls-Royce, but its tuned suspension with air springs and active roll bars promises that it will be as agile as it is powerful.

Long known for its reluctance to disclose power specifications, Rolls-Royce is uncharacteristically transparent with the Dawn's numbers: The 6.6-liter, twin-turbocharged V-12 engine develops 563 hp and 575 ft lbs of torque, creating a massive yet effortless push that will take the car from zero to 60 mph in about 4.9 seconds. Top speed is limited to 155 mph.

The Dawn shares with the Wraith a satellite-aided 8-speed ZF transmission that employs GPS data to "view" the road ahead and select the ideal gear ratio for upcoming twists, turns, and traffic conditions.

Safety features include new software for the radar in

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the front bumper and the camera in the upper portion of the windshield. The software will more quickly prepare the brakes for emergency stops. The Dawn is also equipped with LED lighting that provides continuous full-beam intensity but automatically deflects the light from the eyes of oncoming drivers. Also for night driving, the Dawn comes with a thermal-monitoring system that will detect the body heat of unseen pedestrians or animals on the road and issue an audible warning to the driver.

Not long after Rolls-Royce launched in 1906, *Autocar*, England's premier publication concerned with the then newfangled automobile, pronounced the company's 40/50 hp model to be "the best car in the world." The editors' praise was a weighty third-party endorsement:

"Best" meant modern, safe, reliable, and made to last. Fast-forwarding more than a century, the same descriptors seem to fit the Dawn, a car that blends the latest engineering and technology and manufacturing precision with old-world quality and, if you agree with Rolls-Royce, sex appeal.

The company is one of the few luxury brands across all segments that have maintained their currency while staying true to the principles of their founders. If the Dawn is the sexiest Rolls-Royce ever, it can only help the brand remain relevant, and that should keep the spirits of Messrs. Rolls and Royce content. **R**

Rolls-Royce Motorcars, www.rolls-roycemotorcars.com

The top is stowed under the horseshoe-shaped wooden deck, which matches the trim on the door panels, dash, and central console.



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Fly by Night

Formal wear has evolved. When the invitation calls for black tie, men are either donning distinctive tuxedos that stand out from the crowd or forgoing the once-obligatory evening suit in favor of distinguished but more flexible ensembles. The latter combine debonair jackets, refined silk shirts, and fanciful accessories—and the tie is strictly optional.

PHOTOGRAPHY BY **CYRILL MATTER**

STYLING BY **CHRISTOPHER CAMPBELL**



THIS PAGE: **Dolce & Gabbana** embroidered jacket, \$3,645, silk shirt, \$1,045, and wool vest, \$645 (dolcegabbana.it); **Louis Vuitton** needle-punched jeans, \$1,170 (louisvuitton.com); **Piaget** Altiplano 38-millimeter white-gold watch on black alligator strap, \$16,200 (piaget.com).
OPPOSITE: **Brunello Cucinelli** wool-and-silk one-and-a-half-breasted sport jacket, \$3,790 (brunellocucinelli.com); **Dries Van Noten** viscose shirt, \$610 (driesvannoten.com); **Bottega Veneta** scarf, \$290 (bottegaveneta.com); **Dior Homme** cummerbund, \$510 (diorhomme.com); **Ermenegildo Zegna Couture** wool trousers, \$1,100 (zegna.com).

THIS PAGE: *Prada* nylon coat, \$2,460 (prada.com). OPPOSITE: *Turnbull & Asser* silk smoking jacket, \$2,350 (turnbullandasser.com); *Marc Jacobs* silk pajama shirt, \$850, and pants, \$840 (marcjacobs.com); *Fred Leighton* art nouveau enamel-and-diamond Swallow brooch by LaCloche, price upon request (fredleighton.com).



FLY BY NIGHT

Ralph Lauren velvet dinner jacket, \$2,995, silk pocket square, \$125, and Slim Classique rose-gold watch with black alligator strap, \$13,400 (ralphlauren.com); *Riccardo Tisci for Givenchy* gold shirt, price upon request (givenchy.com).





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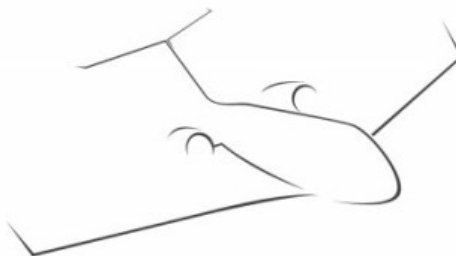
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A man with grey hair and sunglasses stands in a dimly lit room. He is wearing a dark, single-breasted suit jacket over a dark turtleneck sweater. A light-colored, fringed scarf is tied around his neck. A patterned pocket square is visible in his jacket's breast pocket. He is also wearing dark trousers and a watch on his left wrist. The background features large potted plants and a dark leather tufted chair.

Berluti wool evening jacket, about \$4,700, wool evening trousers, about \$1,020, silk T-shirt, \$920, and scarf, price upon request (berluti.com); *Tie Bar* silk pocket square, \$10 (thetiebar.com); *Retro Super Future* sunglasses, \$189 (retrosuperfuture.com); *Ralph Lauren* 867 Small white-gold watch with guilloché face on alligator strap, \$16,600 (ralphlauren.com).

FLY BY NIGHT





Kiton velvet tuxedo jacket and wool trousers, \$7,750 (sold as a set), cotton tuxedo shirt, \$795, and silk *papillon* bow tie, \$280 (kiton.it); *Piaget* Altiplano 38-millimeter white-gold watch on black alligator strap, \$16,200 (piaget.com).

Stefano Ricci wool tuxedo and waistcoat, prices upon request (stefanoricci.com); *Caruso* cotton shirt, \$355, pom-pom bow tie, \$170, and black leather gloves, \$535 (carusomenswear.com); *Ralph Lauren* Slim Classique rose-gold watch with black alligator strap, \$13,400 (ralphlauren.com).



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Dior Homme wool tuxedo, \$3,900, cotton shirt, \$700, and satin bow tie, \$140 (diorhomme.com); *Ralph Lauren* 867 Small white-gold watch with guilloché face on alligator strap, \$16,600 (ralphlauren.com); *Caruso* wool hat, \$550 (carusomenswear.com); *Fred Leighton* art deco carved-quartz stickpin, price upon request (fredleighton.com). 

PHOTOGRAPHED AT THE JANE HOTEL IN NEW YORK. MODEL: JOHN PEARSON, DNA MODELS. DIGITAL TECHNICIAN: JORDAN JAMES. PHOTOGRAPHER'S ASSISTANT: BAIN STEVENS. STYLIST'S ASSISTANT: MARC ANTHONY GEORGE. GROOMER: GERALD DECOCK. MAKEUP ARTIST: TORU SAKANISHI. TAILOR: LEAH HUNTSINGER.

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Bhagat fan-shaped ear clips in platinum with diamonds and natural pearls, \$150,000 (at FD Gallery, fd-gallery.com); **de Grisogono** tassel necklace featuring a single emerald, with white gold, pearls, and diamonds, price upon request (degrisogono.com).

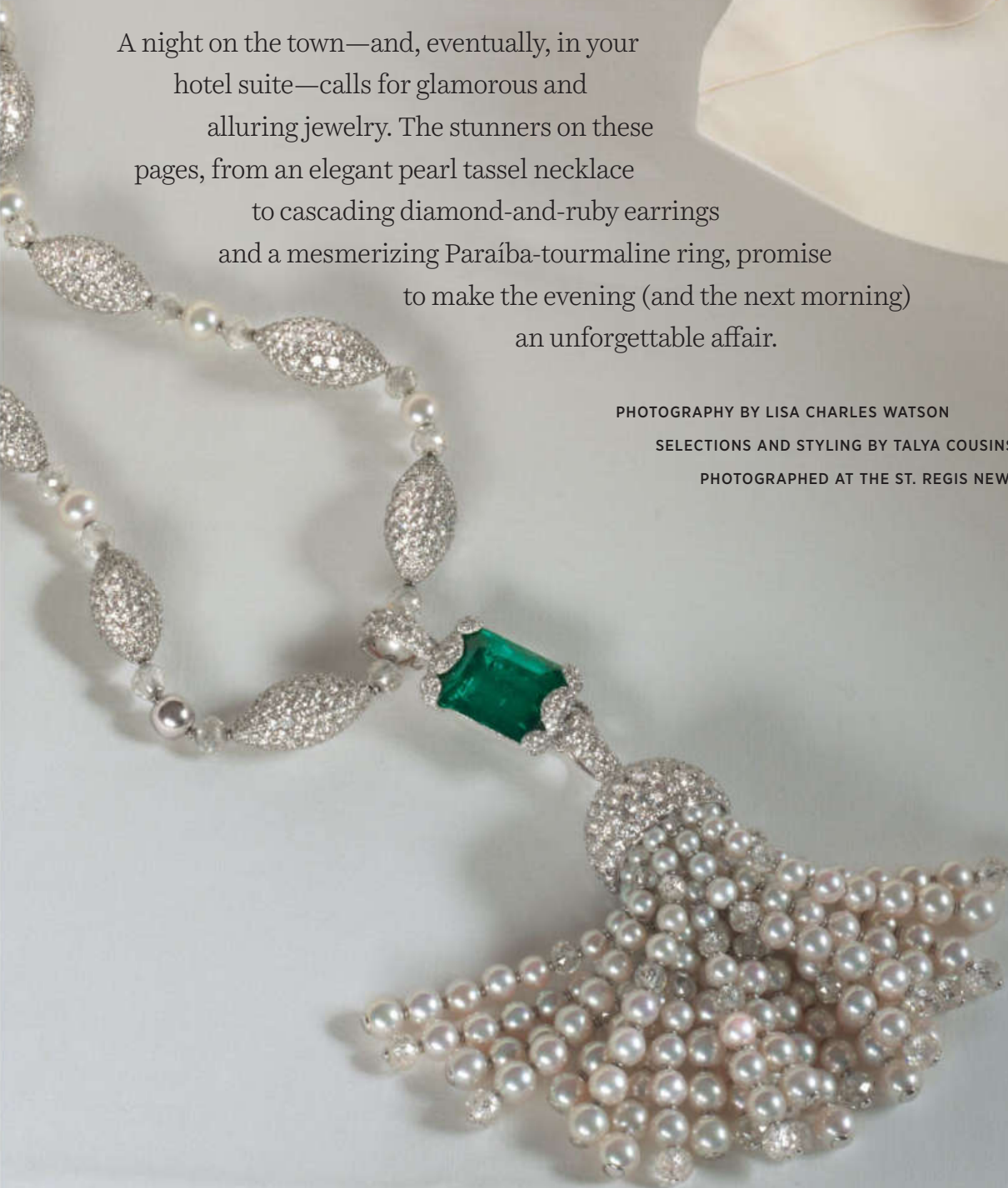
Suite Dreams

A night on the town—and, eventually, in your hotel suite—calls for glamorous and alluring jewelry. The stunners on these pages, from an elegant pearl tassel necklace to cascading diamond-and-ruby earrings and a mesmerizing Paraíba-tourmaline ring, promise to make the evening (and the next morning) an unforgettable affair.

PHOTOGRAPHY BY LISA CHARLES WATSON

SELECTIONS AND STYLING BY TALYA COUSINS

PHOTOGRAPHED AT THE ST. REGIS NEW YORK







THIS PAGE, FROM TOP: **Bhagat** platinum-and-diamond flower ring with a natural Kashmir sapphire, \$500,000 (at FD Gallery, fd-gallery.com); **Taffin** by **James de Givenchy** rose-gold necklace with pink topazes, emeralds, diamonds, and silver, price upon request (taffin.com); **Mish** Ava rose-gold earrings with padparadscha and peach sapphires, \$68,000 (mishnewyork.com). Cotton tuxedo shirt from **Ralph Lauren** (ralphlauren.com). OPPOSITE: **Cindy Chao** the **Art Jewel** earrings in rose gold and silver, with 53 carats of sapphires and a pair of oval-cut diamonds totaling 20.14 carats, price upon request (cindycho.com).





THIS PAGE: **Sharon Khazzam** Atteba platinum necklace with a 44.2-carat pear-shaped cabochon emerald, black diamonds, and Paraiba tourmalines, \$134,800 (sharonkhazzam.com). OPPOSITE, FROM TOP: **Carnet by Michelle Ong** Sparkling Lotus platinum bangle with diamonds, emeralds, and tsavorites, price upon request (carnetjewellery.com); **Lugano Diamonds** Globe ring with a 9.7-carat Australian blue opal surrounded by emeralds and diamonds, price upon request (luganodiamonds.com); **Bulgari** white-gold ring with sapphire and diamonds, price upon request (bulgari.com); **Tiffany & Co.** platinum ring with green tourmaline and diamonds, \$25,000 (tiffany.com).





THIS PAGE: **Verdura** black-jade cuff set with a circa-1885 brooch and featuring a Colombian emerald and diamonds, price upon request, and gray-agate cuff set with an amethyst surrounded by diamonds, \$59,950 (verdura.com). OPPOSITE: **Hemmerle** cameo necklace in bronze and white gold with diamonds, sapphires, and onyxes, and ring in iron, silver, and white gold with diamonds, prices upon request (hemmerle.com). Hand-knotted wool-and-silk rug from Beauvais Carpets (beauvaiscarpets.com); 100 Points champagne flute by James Suckling for Lalique (lalique.com); Champagne from Krug (krug.com).



THIS PAGE: **Anna Hu Haute Joaillerie** white-gold bangle with diamonds and Burmese rubies, price upon request (anna-hu.com).
OPPOSITE: **David Yurman** platinum-and-diamond ring with a 48-carat Paraiba tourmaline, price upon request (davidyurman.com); **Harry Winston** platinum necklace with 91.33 carats of sapphires and 40.45 carats of diamonds, price upon request (harrywinston.com).







THIS PAGE, FROM LEFT: **Martin Katz** tassel earrings with diamonds, rubies, and white gold, \$75,000 (martinkatz.com); **Chanel Fine Jewelry** Lueur d'un Soir ring with diamonds, black lacquer, and white gold, \$64,000 (chanel.com); **Van Cleef & Arpels** Olympia necklace with diamonds and white gold, price upon request (vancleefarpels.com). Nymphenburg porcelain water wagtail from Ted Muehling (tedmuehling.com). OPPOSITE: **Gioia** diamond-and-white-gold Arabesque earrings, \$34,000 (212.223.3146). 100 Points whiskey tumbler by James Suckling for Lalique (lalique.com). 



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By Jill Newman

A 40-carat
rough ruby
from Gemfields'
Montepuez mine in
Mozambique.

In a remote area of Mozambique, at the Montepuez ruby concession, miners last year uncovered an extraordinary pair of matching stones. Each of the rough gems was nearly the size of a cherry, and their combined weight was an impressive 45 carats. Experts estimated their total value as being in the tens of millions of dollars. In June, Thailand's Veerasak Gems purchased the set for an undisclosed amount, christening the two rubies the "Eyes of the Dragon" for their spellbinding color. "This is a once-in-a-lifetime discovery," says Ian Harebottle, CEO of Gemfields, the London-based mining firm that sold the pair and is the majority owner of the Montepuez deposit. "It is as rare as locating a



Two Mozambique rubies weighing 5.27 and 5.02 carats, respectively, are the focal points of Garance, a platinum necklace with diamonds and 26 smaller Burmese rubies from the new Étourdissant Cartier high-jewelry collection.

vintage Ferrari; you won't likely find another model again, and you won't likely see a set of rubies like this again."

These standouts and other high-caliber examples, including rubies exceeding 5 carats, are a true exception in the world of gems, according to Harebottle, who estimates that less than 2 percent of the rough stones excavated from Montepuez qualify as premium-quality specimens. Indeed, a high-quality, sizable ruby is more elusive than a fine diamond, sapphire, or emerald; gemologists hold this to be true, and so, it seems, do collectors, as evidenced by recent record-breaking prices at auction. In May at a Sotheby's Geneva auction, a Cartier ring showcasing a 25.59-carat Burmese pigeon-blood ruby fetched \$30.33 million, making it the most expensive ruby ever sold at auction. The untreated stone (which sold for almost \$1.2 million per carat) far exceeded estimates, which ranged from about \$12 million to \$18 million. Also notable is another Sotheby's Geneva auction, held last November, that saw the Graff Ruby—an 8.62-carat cushion-cut Burmese stone set in a diamond ring—command \$8.6 million.

Not surprisingly, these major gems

GENERATIONS OF ROYAL FAMILIES HAVE PRIZED THE RICH, RED STONE, AND TO THIS DAY THE RUBY REMAINS ONE OF EARTH'S MOST REGAL AND GLAMOROUS GEMS.

hail from Burma—or Myanmar, as the country in Southeast Asia is known today—where the world's most desirable rubies have been discovered for centuries. (The term "pigeon blood" is a reference to their distinctive red color.) "Burma is the traditional source for rubies since medieval times," says Russell Shor, senior industry analyst for the Gemological Institute of America (GIA). "Tradition means a lot in this industry, and the Burma rubies are the standard for which all other rubies were judged." While there are ruby deposits in nearby Thailand, Shor notes, they are not known to produce the same level of color, quality, and size as the Myanmar mines.

The Montepuez mining concession in Mozambique, by contrast, started producing high-quality stones a few years ago, after Gemfields acquired the operation in 2011, and some of the rubies are said to rival their Burmese counterparts in terms of color and quality. "These are world-class stones," says Shor, who recently toured Montepuez as part of the GIA's ongoing research efforts, "and a fair amount of them exhibit the same characteristics as Mogok rubies from Burma."



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Rubies from Mozambique shine in new diamond designs including (clockwise from left) Sutra black-gold feather earrings, a Jacob & Co. platinum ring, and two Robert Procop platinum rings.



Burmese rubies, incidentally, have been far from plentiful in the States in recent decades, owing in part to U.S. government sanctions on Myanmar because of the country's repressive military regime and human-rights violations. Collectors by and large have had few options for obtaining sizable, top-quality rubies: Buy from estate collections, perhaps, or wait months or more for a new stone to arrive on the market. Some luxury retailers, such as Tiffany & Co. in 2003, stopped buying newly mined rubies unless they could reasonably determine that the stones' country of origin was not Myanmar. Trade restrictions have eased somewhat in the past several years, yet the demand for rubies still remains higher than the supply.

The quest for rubies is age-old. Ancient Hindus called them *ratnaraj*,

Below: Sutra black-gold floral earrings with rubies.



or "king of the gemstones." They believed that offering a ruby to the deity Krishna would ensure their rebirth as emperors. Burmese warriors believed that wearing a ruby would protect them during battle. In medieval Europe, men and women wore rubies as talismans for good health, wealth, and success in love. Generations of royal families have prized the rich, red stone, and to this day the ruby remains one of Earth's most regal and glamorous gems.

Historically, a gem's country of origin has played a significant role in determining its value and collectibility. For example, Colombia—specifically the South American country's Muzo mine in the Andes Mountains—has a reputation for yielding the most beautiful specimens in the emerald family, and the island nation of Sri Lanka (formerly known as Ceylon) is known as the source of the prettiest blue sapphires.

Today, however, new ruby deposits are being unearthed globally (Montepuez was discovered in 2009), and many top jewelers are selecting stones for their beauty and uniqueness, placing less importance on established places of origin. In July, at Cartier's grand unveiling of its *Étourdissant* Cartier high-jewelry collection to VIP clients in the South of France, the company debuted the *Garance* necklace, whose highlights are two cushion-shaped Mozambique rubies, 5.27 and 5.02 carats, set amid smaller Burmese rubies and diamonds. Other jewelers, among them Van Cleef & Arpels, Viren Bhagat, and Bulgari (all three are known for their exceptional use of colored gemstones), have recently sourced rubies from Mozambique for their designs.

The influx of stones from Mozambique means more options not only for jewelers but also for collectors, who likely will compare them to their counterparts from Myanmar. While Shor has observed similar characteristics between the countries' rubies, collectors may need some convincing. After all, the gem

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Mozambican rubies make a striking appearance in a ring (above) and earrings (top), each with pearls and diamonds, from Bina Goenka.

world as a whole still attaches a certain cachet to the country of origin, believing that a stone's heritage adds value. The science, clearly, is important as well. Rubies, which geologists believe began forming somewhere between 5 million and 40 million years ago, get their red glow from the presence of chromium in the stone, and other trace minerals define a specimen's unique traits. Thailand's rubies, for example, tend to have trace elements of iron that give them their deep red tone with a clean, open crystal structure. Burmese rubies, on the other hand, show trace elements of vanadium that create a pinkish-red hue and a crystal structure with slightly more silt and a higher luminance.

Montepuez, Shor says, is yielding rubies with both of these types of characteristics, and Harebottle believes that top-quality gems overall, including examples gathered thus far from his company's Mozambique mine, are still undervalued. He points out that not six months after the 8.62-carat Graff Ruby sold for \$8.6 million, or more than \$1 million a carat, a Picasso, *Women of Algiers (Version 'O')*, sold at a Christie's auction for \$179.4 million—the current record for the most expensive artwork sold at auction. “The value in a painting is the artist's brushstroke; otherwise it is just canvas and pigment,” observes Harebottle. “A rare ruby or gemstone should be even more valuable than a painting. We just need to better educate people on the investment.” ■

Gemfields, gemfields.co.uk;
Gemological Institute of America, gia.edu

LOVE AT FIRST BLUSH



“DROPS OF FROZEN wine from Eden's vats” is how Ralph Waldo Emerson described rubies. The 19th-century American poet was not alone in feeling drawn to the deep-red gems. Indeed, they have captivated people for centuries, and some of the most important rubies have legacies that may well outlast those of their owners. One such unforgettable masterpiece is the Faidee Red Emperor ruby-and-diamond necklace shown above. Highlighting 60 rubies weighing 104.51 carats, the striking strand belonged to the collection—amassed over four generations—of the family-owned Faidee jewelry house. It sold for a world-record price of nearly \$10 million at a Sotheby's Hong Kong auction in April 2014. Another enchanting piece, the 8.62-carat Graff Ruby pictured below, sold last November at Sotheby's Geneva for a record-breaking \$8.6 million—more than \$1 million per carat. The British jeweler Laurence Graff acquired the Burmese stone and lent it his name, but it possesses a gravitas all its own. —J.N.





Open Hearts

More than merely decorative, modern openwork watch designs furnish fascinating views into the remarkable mechanisms that bring these timepieces to life.

By James D. Malcolmson

Photography by Jeff Harris



Left: Armin Strom

Skeleton Pure Earth, \$33,400

(+41.32.343.3344, arminstrom.com).



Above: Richard Mille

RM 035, \$120,000 (310.205.5555,
richardmille.com).

Below: Bulgari
Tourbillon Saphir Ultratenero, \$198,000
(800.285.4274, bulgari.com).





Above: Arnold & Son Time Pyramid Guilloché, \$46,950 (213.622.1133, arnoldandson.com).

“TODAY, IF YOU PRODUCE something mechanically interesting, you put it on the dial side,” observes Sébastien Chaulmontet, head of movement development at Arnold & Son. “People want to buy visible mechanics. It’s the modern taste.”

Like so many other present-day watchmaking trends, the practice of creating openwork watches—timepieces in which the movement becomes the face of the watch thanks to a partially or completely removed dial—is rooted in horological history. During watchmaking’s Enlightenment-era heyday, materials such as rock crystal (most famously used by Abraham-Louis Breguet in the complicated watch he created for Marie Antoinette) often provided views of timepieces’ mechanical inner workings. Then as now, the mechanism driving the device captured people’s imaginations and, naturally, demanded to be seen.

Current openwork designs share many characteristics with skeleton watches, and indeed, many companies make no distinction between the two. Originating in the 1920s and ’30s, skeletonization has evolved into a highly specialized art form, in which noncritical pieces of the

movement are typically reduced in profile to an absolute minimum and then engraved. But whereas traditional skeleton watches can appear delicate and frilly, modern openwork models have embraced bolder, more technically inspired looks.

One crucial step in the emergence of the contemporary openwork watch was the founding of Richard Mille at the turn of the millennium. The brand’s eponymous owner (see “The Robb Reader,” page 232) has an abiding passion for racecars that spurred two key developments: a movement specially built to echo automotive aesthetics and a case designed to display it. “I always found that it was a pity not to express the beauty of an awesome mechanism,” Mille says. “Having a case that curved in all directions—wide open to show the movement, but also tapering from thick in the middle to lower at the edges—brought another aspect into the formula: With the thicker middle section, I had even more space to work in for the movement layout.”

Richard Mille’s designs—as well as the designs of other overtly mechanical watches, such as Ulysse Nardin’s

Left to right: Parmigiani
Fleurier Tonda 1950
Squelette Ladies, \$46,000
(786.615.9656, parmigiani.ch);
Audemars Piguet Millenary,
\$28,400 (212.688.6644,
audemarspiguet.com).





From left: Hublot
Classic Fusion
Tourbillon Skeleton
Titanium, \$138,000
(800.536.0636,
hublot.com);
Bell & Ross
BR-X1 Carbone
Forgé, \$23,000
(888.307.7887,
bellross.com).

Freak—garnered sufficient attention to cause a stir in Switzerland’s technical offices. Even relatively staid companies began experimenting with modern styling and ways to highlight the mechanics of their movements. In 2003, at Zenith, the venerable Swiss chronograph manufacturer, the then CEO Thierry Nataf—who previously served as the company’s creative director—fitted the brand’s flagship El Primero chronograph with an aperture revealing its high-frequency escapement. The brand’s open models have since remained a central and successful part of its offerings.

Thanks in part to its relationship with the specialty movement maker Renaud & Papi, the firm that built Mille’s first movements, Audemars Piguet brought an artistic touch to the openwork watch with a special series of Millenary examples that mixed off-center dials with intriguing component shapes and finishes. Eventually, these same elements appeared in the company’s standard Millenaries (including a women’s version released this year), which successfully demonstrate the versatility of the openwork format and its potential for pushing aesthetic boundaries.

The openwork genre’s influence on the venerable art of skeleton watches provides one measure of its pervasive appeal. Cartier was the first company to break away from the traditional skeleton-watch formula, with a 2004 Louis Cartier model from the Privée collection. By dispensing with the customary delicate engraving, the designers were free to incorporate the modern, technical elements associated with the skeleton’s openwork brethren.

The line between openwork and skeleton watches continues to blur today. Though the plates and the bridges of openwork watches are still cut away, unlike those of skeletons, their purpose is not to serve as decoration in themselves but to display the cleanly finished components that lie beneath. The same principle informs the design of a relatively recent hybrid: the Bell & Ross BR-X1 Carbone Forgé, which features a sapphire dial and rhodium-treated metal bridges that provide structural support while revealing the piece’s impeccably engineered heart. “You can see the quality of the movement, the quality of the finish, and a three-dimensional quality,” says Bruno Belamich, the designer of the X1. “This is the direction we want to go.” 



Clockwise from top left: Perrelet First Class Double Rotor Skeleton 20th Anniversary Limited Edition, \$19,950 (954.575.7980, perrelet.com); Breguet Tradition Chronograph Independent 7077, \$78,900 (866.458.7488, breguet.com); Zenith El Primero Chronomaster 1969, \$21,600 (800.321.4832, zenith-watches.com).

THE
Dish
DOWN
UNDER

Farm-to-table is nothing new in New Zealand, where long-standing agricultural traditions are finally translating to world-class cuisine.

—BY JACKIE CARADONIO—





IT WAS A CRISP MAY MORNING, and I was sitting patiently in a New Zealand traffic jam. To the left of the winding dirt road, rolling hills tumbled into one another like golden-green waves until they disappeared suddenly into the shimmering horizon of Pigeon Bay. To the right, a steep slope rose some 30 feet above the vehicle, so close that it nearly scraped the side mirror. Directly in front, two dozen cows awkwardly crowded the road, shuffling uncomfortably between the bumper of the car and a cattle fence 20 yards ahead.

Beside me in the driver's seat, Liz Buttimore—then the general manager of the South Island's new Annandale lodge—was clearly concerned. Even the most skilled driver would have balked at negotiating our dusty cliffside



path in reverse, and pushing forward through the jittery cattle would have surely chased them off the rocky ledge to our left. “I’ll have to hike to the other side,” Buttimore said as she shimmied through the sliver of space allowed by her blocked door. Dressed in black slacks, a white button-down shirt, and black flats, she hardly looked prepared for a hike. But my companion soon proved her mettle as a native Kiwi by disappearing behind a green mound and, several minutes later, reappearing on the other side of the gate to allow our anxious roadblocks safe passage.

This bovine blockade on the cliffs of Annandale was the first sign of gridlock I had encountered in New Zealand, a country twice as large as New York State with a population half that of New York City. Indeed, livestock crossings are nearly as common as stoplights—and a cattle fatality can be front-page news—in this land where sheep outnumber human residents 7 to 1. It is no wonder, then, that livestock—or rather, meat—was what had brought me to Annandale, a 4,000-acre sheep-and-cattle farm and lodge set on more than six miles of coastline just outside of Christchurch.

Opened in September of last year, Annandale has a sheep-to-human ratio even greater than the national average, with about 4,000 sheep (plus 500 cattle) and a maximum of only 30 guests. As Buttimore and I combed the vast property dotted end to end with the fluffy



Annandale's vast farmland is home to four villas and 4,000 sheep. Left, from top: Otahuna Lodge's farm-to-table cuisine; Wharekauhau's kitchen; dinner at Annandale; and the Black Barn Bistro. Previous page: A seaside villa at Annandale.





While *farm-to-table* has become a global catchphrase in recent years, in New Zealand the practice of eating local has never fallen out of fashion.

Top: Wharekauhau sits on 5,500 acres just outside of Wellington. Above: Kiwi chefs Terry Lowe of Black Barn Bistro (left) and Jimmy McIntyre of Otahuna Lodge (middle) are redefining New Zealand's national cuisine.

creatures, we passed four villas ranging from a traditional shepherd's cottage to a modern glass-and-steel residence located among private coves, isolated valleys, and grazing hills. Arriving at the five-bedroom Homestead, a 19th-century harbor-front manor with views of the Pacific Ocean, I discovered I had a swimming pool, tennis court, and fitness center all to myself. The only recreation on my mind, however, required a fork and knife.

After settling in, I pulled up a chair in the Homestead's gourmet kitchen, where Bradley Hornby—then the chef of Annandale—was hard at work on the evening's

seven-course tasting menu. Hornby, who previously served as the executive chef at the North Island's Huka Lodge, grew up less than 150 miles from Annandale in the fishing and agriculture town of Timaru, and he was eager to share the region's bounty with me.

"If we don't have it here, we can't really use it," he said while plating the evening's first course. "We're so far out, we can't expect to source something and get it fresh. So I watch the cycle of the plants and decide what will go well together. I don't have a routine or a set menu. It's always something new, and no plate is ever the same."



The evening's menu was full of the seasonal combinations Hornby favors, from local prawns with chorizo oil and tomatoes from the lodge's garden to seared Tasman Bay scallops served with pickled daikon, ancho chili peppers, and an orange emulsion. Meat for the lamb croquette (accented with pickled parsnip and beetroot) and smoked rib-eye steak (accompanied by pasta puree and kale in red-wine vinegar) also came straight from Annandale's farm.

Horby's approach, I would discover, is the norm in New Zealand. While *farm-to-table* has become a global catchphrase in recent years, here the practice of eating local has never fallen out of fashion. For centuries, independent family-owned farms have fed the country's sparse population and fueled its economy. In more recent decades, homegrown Kiwi delicacies such as green-lipped mussels and manuka honey have become coveted worldwide exports. Still, despite its infrastructure and abundance of local delights, New Zealand has struggled to define its national cuisine. Recently, however, chefs at Annandale and other lodges throughout the North and South Islands have begun to clarify their country's place on the culinary map, spinning modern and refined fare built on New Zealand's deep agricultural roots.



MY GASTRONOMIC PILGRIMAGE had begun at Otahuna Lodge, a 120-year-old estate set on 30 acres of gardens and farmland just south of Christchurch. Adorned

with a vibrant patchwork of stained-glass windows, gilded wallpaper, and kauri-wood paneling, the Relais & Châteaux lodge is a stunning revival of one of the country's oldest mansions. The U.S. owners, Miles Refo and Hall Cannon, purchased the property in 2005 with plans to restore its Queen Anne-style manor, as well as its Dutch gardens, historic potager, and rambling daffodil fields. Upon opening in 2006, Otahuna (which means "little hill among the hills" in the Maori language) became a blueprint for New Zealand's culinary renaissance.

Behind the seven-room gabled mansion, I discovered an expansive garden covered in every imaginable hue of green, brown, and yellow. Ancient English oak trees shaded Jerusalem sunchokes and Tokyo Cross turnips, pumpkins and parsnips, and 20 different varieties of tomatoes. Daffodil fields dating to the estate's early days remained a vibrant carpet of 1.5 million blooming bulbs. In the mushroom crypt, porcinis and shiitakes erupted from giant logs, and in the melon house, fresh cantaloupes, kaffir limes, and pineapples grew fat and juicy. There was also a chicken coop, a 2-acre orchard, an herb farm, and a pigsty resembling a miniature open-air chalet.

In the kitchen, where jars of homemade jams, pickled vegetables, and roasted tomatoes lined the shelves, Otahuna's executive chef Jimmy McIntyre showed me a mound of fresh cauliflower that he intended to blend into a soup with seared scallops and truffled mushroom salsa for that night's dinner. From the meat cooler—nearly

Above: Otahuna Lodge set a new gastronomic standard for New Zealand when it opened in 2006.



“We are working with, essentially, a blank page, which means we can experiment and fine-tune a style that is indicative of New Zealand itself.”

—KIM THORP, CO-OWNER, BLACK BARN RETREATS

as big as a house—he procured prosciutto, coppa, bacon, and sausage, all from pigs raised on-site. “When you are raising your own stock, you have an obligation to use the entire animal,” he said. “Between the animals we raise and the fruits and vegetables we grow, we are almost completely self-sufficient.”

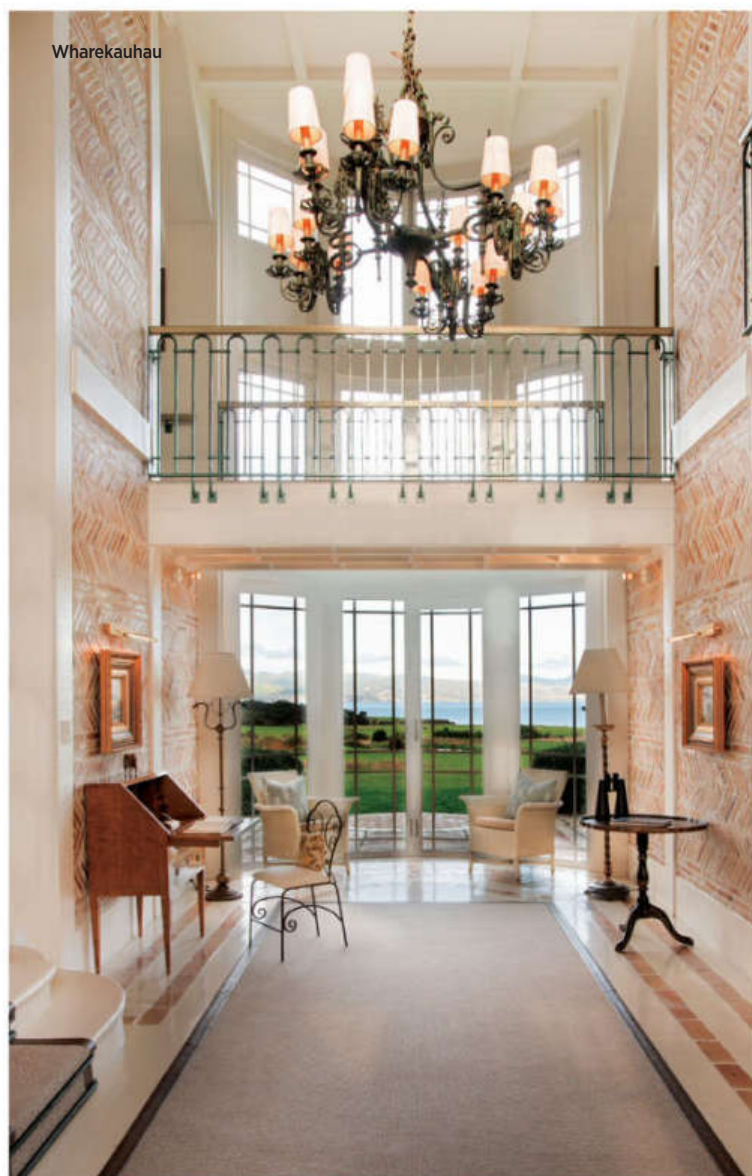
McIntyre’s purist approach to ingredients extends to his cooking methods. “It’s not about Michelin ratings. It’s not about chopping everything finely,” he said. “Here, you can

be a bit rustic with it.” Still, the night’s five-course degustation menu—paired with wines from Lake Wanaka, Waipara, and Marlborough—displayed the kind of refined artistry and intense creativity that often lead to awards and stars. After the cauliflower soup and a salmon ceviche prepared with asparagus and pickled lemon and rocket, a perfectly tender breast of chicken arrived with a smattering of autumn vegetables and a slash of kumara-and-parsnip puree. Dessert was no less meticulous, comprising a simple wedge of Meyer vintage Gouda followed by a not-so-simple coconut-lime pudding served with a rum pineapple flambé and an appropriately rustic mango salsa.

Despite this final touch—which seemed more Caribbean than Kiwi—my dinner at Otahuna, as at Annandale, imparted a profound sense of place. Following my visit to the latter, I headed for the North Island and Hawke’s Bay, a region known as much for its Cabernet Sauvignons and Merlots as for its trout-filled rivers and streams. Amid this idyllic agricultural milieu, the Black Barn winery and resort is cultivating a homegrown culinary experience of its own.

First established as a winery in 2003, the 25-acre property includes a fine-dining restaurant, a farmer’s market, and a collection of luxury villas known as Black Barn Retreats. Kim Thorp—who co-owns Black Barn with his partner, the architect and former farmer Andy Coltart—can attest to the transformation that is taking place throughout his country. “We were very insecure for a long time because we lacked any kind of culinary identity,” he said over dinner at Black Barn Bistro. “New Zealand is really only a few centuries old. We don’t have deep-rooted traditions that dictate the way things are done, and therefore the way things are not done. We are working with, essentially, a blank page, which means we can experiment and fine-tune a style that is indicative of New Zealand itself.”

That nascent style reaches a peak at Black Barn, where the autumn menu that night was filled with such seasonal ingredients as chutney-pear paste, star-anise-infused pumpkin, and salt-roasted beetroot. The twice-cooked pork belly—served with chili-spiced pears, blackened bok choy, and mashed kumara potatoes—was so tender it seemed to disintegrate the moment it hit my tongue. The portobello mushrooms, sourced from the Te Mata Mushroom Company just 2 miles away, were equally impeccable, served with quinoa and local quark cheese.



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Left: The drawing room at Otahuna Lodge. Right: A villa at Black Barn Retreats.

The morning after my meal with Thorp, I woke up in one of Black Barn Retreats' villas and plodded into my kitchen to explore a basket full of fresh provisions: pears, feijoas, and kiwis gathered from the property's gardens; a half dozen brown eggs from its chicken coop; and a bag of coffee beans from Hawthorne, Hawke's Bay's source for the perfect New Zealand flat white. Properly stuffed, I bade Black Barn farewell and set out for one of the North Island's most luxurious lodges, located on one of the country's oldest farms.

I ARRIVED AT Wharekauhau as most visitors do: by helicopter. A quick jaunt from downtown Wellington, the 15-minute flight displayed a magical scene of rolling pastures populated by wild pigs, cows, and thousands of sheep. From above, the Edwardian-style main house that sits at the center of Wharekauhau's 5,500 acres appeared a perfect oasis nestled at the foot of an emerald mountain and bordered by a ribbon of black sand and choppy sea. It had been raining all day, but as the helicopter came to rest on the grassy helipad in front of the lodge, the first speck of sunlight suddenly broke through the clouds.

With several hours to spare before dinner, I hopped on an ATV to explore my pastoral surroundings, heading west past the lodge's vegetable garden and 50-year-old lemon tree and then south toward the coast dotted with giant driftwood. Circling back from sand to grass, I zipped through Romney and Texel sheep and Angus and Simmental cattle. I forded a shallow, rocky stream and

crossed the Mukamuka Valley before finally stopping at Wharekauhau's woolshed, where Brad Riggs, one of the lodge's shepherds, showed me the art of sheep shearing.

My appetite sufficiently stirred from the afternoon's journey, I returned to the main house just in time for dinner. Though the formal dining room was set and the fireplace stoked, I opted for a seat at the kitchen counter, where executive chef Marc Soper was preparing the evening's feast. Soper has worked in famous kitchens around the world, from Michelin-rated restaurants in Germany and Switzerland to Thomas Keller's French Laundry in Napa, Calif. That night, the results of his distinguished tutelage were clearly on display, though it was equally clear that Soper subscribes to Hornby's school of thought, combining unlikely flavors—brown sugar and Ōra King salmon, elephant-ear fungi and honey soup—for a menu chock-full of New Zealand ingenuity.

The rain started up again just as my final dinner in New Zealand came to a close. I buttoned my coat (100 percent wool, of course) and hurriedly began the short walk back to my cottage. In the dark, just across the pond in front of the main house, I glimpsed the silhouette of a herd of sheep shuffling through the grass, perhaps in search of a nice place to rest for the night. Hugging my coat closer, I stopped to admire the animals, allowing the local livestock to slow my journey one last time. **R**

Annandale, annandale.com; **Black Barn**, blackbarn.com; **Otahuna Lodge**, otahuna.co.nz; **Wharekauhau**, wharekauhau.co.nz



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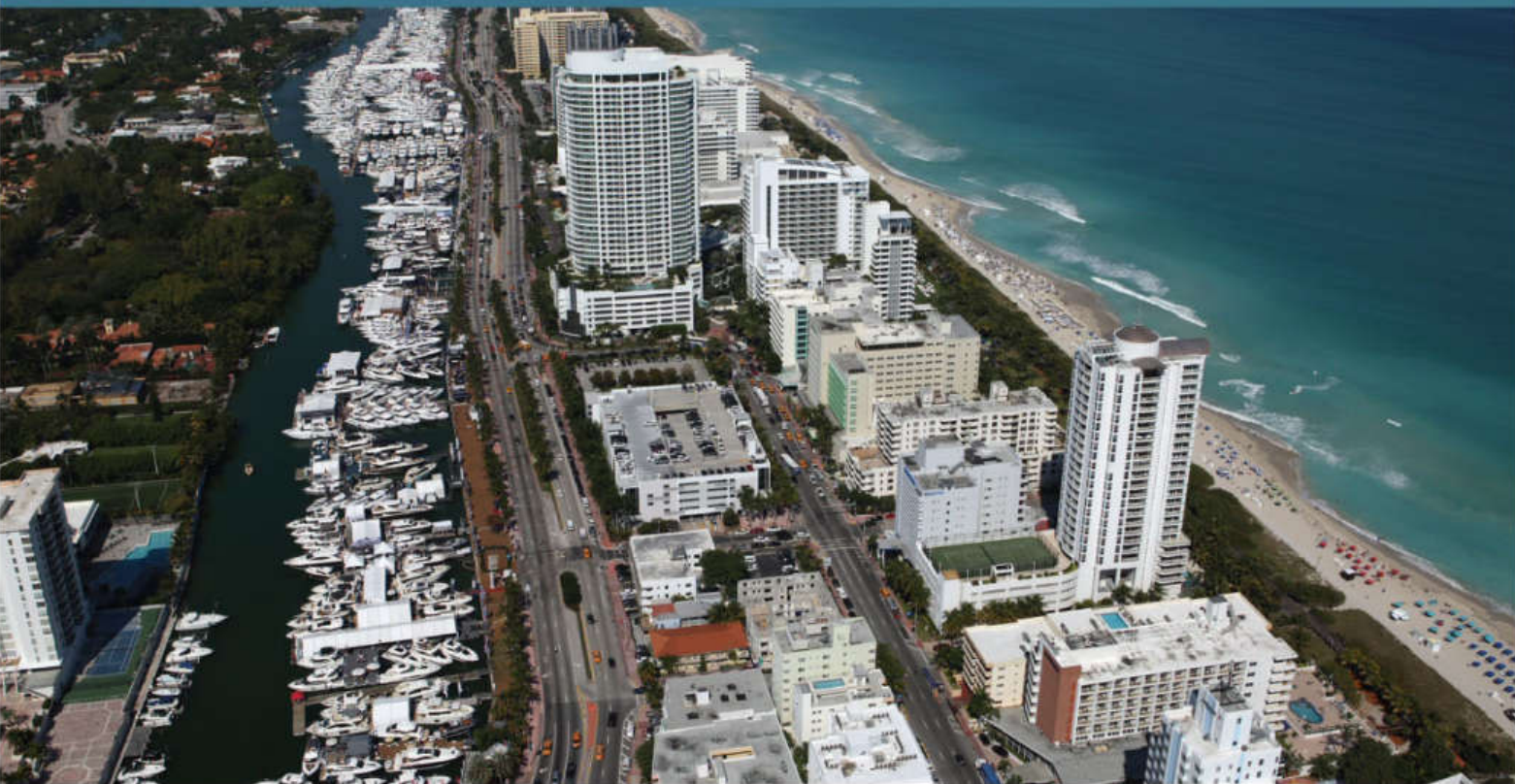


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THE LARGEST YACHT SHOW IN MIAMI BEACH



NEW FOR 2016: ISLAND GARDENS MARINA



Island Garden Marina

Yacht Miami Beach, produced in cooperation by Show Management and the Florida Yacht Brokers Association, is expanding its footprint on Collins Avenue to accommodate more exhibitors as well as adding a gorgeous new location at Island Gardens Marina on Watson Island to accommodate deep draft vessels up to 500'. Island Gardens Marina, located on the MacArthur Causeway, will feature an impressive lineup of super yachts amidst the Miami skyline with entertainment, parking and transportation to and from the Collins Avenue show location.

HIGHLIGHTS OF YACHT MIAMI BEACH FOR 2016

- Expansion of Collins Avenue to the north with new exhibitors
- Island Gardens Marina, a deep water basin for superyachts and sailing vessels.
- Conveniently located in the heart of South Beach among the fantastic restaurants, hotels, and shops
- Plenty of beach hotel options through BoatShowHotels.com
- Restaurant concierge service
- On site music and entertainment
- New cocktail and dining experiences on the floating displays
- New parking location options
- Valet Service in multiple locations
- Free transportation between Collins Avenue and Island Gardens
- Free water taxi service to multiple points of the show
- Luxury restroom facilities
- Remains free to all attendees!

THE YACHTING LIFESTYLE



Living the yachting lifestyle is more than just a one-size-fits-all dream. It is a sweeping range of possibilities, encompassing yacht ownership of every vessel type, charter and brokerage, the world's most exclusive destinations, premier boat shows, and gourmet cuisine, wines, and cigars. It's the good life at sea, offering a direct link to a vibrant ocean, colorful ports of call, and lifetime memories of families and friends. ➤

Photo Courtesy of Benetti

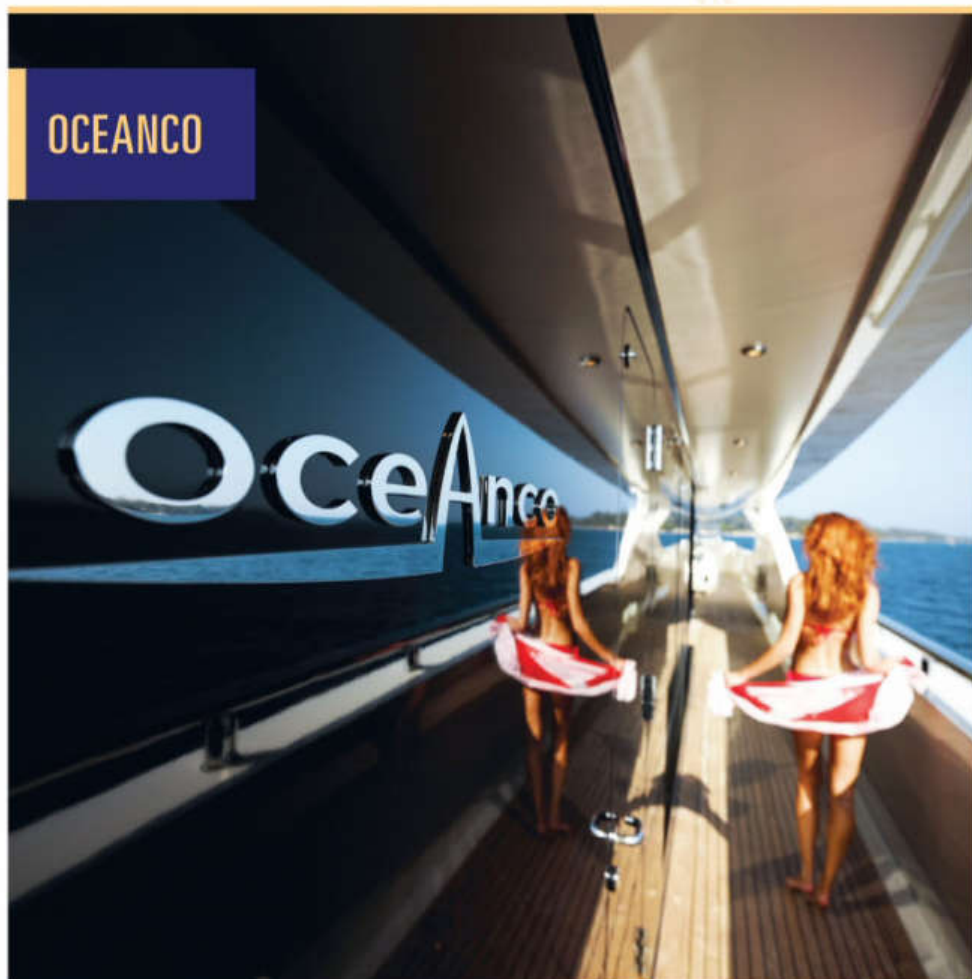
THE YACHTING LIFESTYLE

For the last 28 years, Oceanco has created some of the largest, most sophisticated and technically advanced yachts in the world. Twelve of its 27 yachts have made the Top 100 Yachts in the World list. Award-winning designs like the 269-foot Alfa Nero, 282-foot Seven Seas, and 300-foot Equanimity are considered the gold standard.

The launch of Equanimity makes Oceanco the first yacht builder to have designed and built a luxury yacht compliant with the Passenger Yacht Code. The superyacht has luxurious accommodations for up to 26 guests for both private and charter operations.

Oceanco's yacht-building facilities in the Netherlands have recently expanded to include state-of-the-art sheds and dry docks for yachts up to 140 meters (459 feet). Each Oceanco yacht is built with traditional Dutch devotion to detail, incorporating the most advanced technologies. The company's sales office in Monaco offers a refined setting for clients to work with designers on the yacht of their dreams—to truly enjoy the yachting lifestyle at its best.

BuiltByOceanco.com



Yacht builders have been fueling these memories for more than a century. Benetti, which built its first boat in 1872, is known for both its bespoke and custom series yachts. The recent debut of its 63-meter (207-foot) superyacht, with a stylish plumb bow and helipad, demonstrates

the Italian yard's ability to build bespoke designs to the exact wishes of its clients.

Oceanco, with a shipyard in The Netherlands and offices in Monaco, has made its reputation by building some of the largest, most technically complex superyachts. Twelve of its 27

coveted launches are included in the list of the top 100 yachts.

Heesen has launched a number of groundbreaking designs over the years. The Dutch shipyard's 65-meter (213-foot) *Galactica Star*, with a cutting-edge Fast Displacement Hull Form, was truly innovative when it made its





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THE YACHTING LIFESTYLE

Benetti has enjoyed a strong year, with multiple launches from its Custom division and the debut of its Fast Class Displacement yachts. The Italian shipyard, which began building boats in 1872, has always been a leader in design and technology, but several noteworthy launches this year will carry the Benetti marque to a new level.

"We've delivered five Custom yachts this year, and have multiple recently signed contracts for our Class series," says Vincenzo Poerio, Benetti's CEO. "The superyacht market is alive again."

In its Fast Class Displacement series, Benetti launched the first Vivace 125 last summer. The versatile Vivace, with five staterooms, allows its owners to cruise long distances at slow displacement speeds, with the ability to run at 22 knots whenever speed is necessary. The third hull of the Veloce 140, another Fast Class Displacement vessel, will make its European debut at the Monaco Yacht Show. Its new Wave Piercer hull will make the superyacht even more efficient at speeds over 18 knots.

Benetti's new 63-meter superyacht will make its world premiere at the Monaco show. The stunning yacht is a first for Benetti's Custom division. "The plumb bow delivers a much softer ride," says Poerio. "It also allowed us to include a helipad, along with one-of-a-kind features like two spacious apartments for the owner, one of which has a private entry to the yacht's pool and solarium."

The 60-meter Formosa, a five-deck superyacht, will also make its world debut at Monaco. The owner worked closely with Sinot Design for an interior that includes five suites for 10 guests and a complete deck for the owner's apartment. Formosa will have a range of 5,000 nautical miles. "All our yachts incorporate the latest technology and contemporary design," says Poerio. "But we also include dozens of small details that will enhance the Yachting Lifestyle for our owners."

BenettiYachts.it





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THE YACHTING LIFESTYLE



Azimut has been a favored Italian brand among U.S. yachters for more than 30 years. With yachts ranging from 34 to 120 feet, Azimut has extended its reach into Canada and Mexico. "We've been consistent with U.S. sales," says Federico Ferrante, president of Azimut Benetti USA. "But there has been a boom in the markets surrounding the U.S. In Mexico alone, we sold 16 boats last year."

Azimut will have a formidable presence at this year's Fort Lauderdale show. Four new models—the Magellano 66, Azimut 72 Fly, Azimut 77 S, and Magellano 76—will make their U.S. debut. "This number of new launches is unprecedented for us," says Ferrante. "It will also be the first time we'll have all four models of the Magellano Collection together in the U.S."

The Magellano 66, an elegant long-distance cruiser, will be making a world debut at Fort Lauderdale. Not only will it set a new standard in the explorer-yacht category, but the latest Magellano makes a great way to enjoy the yachting lifestyle.

AzimutYachts.com



public debut last year. The yard's new project, a 50-meter (164-foot) yacht that uses hybrid propulsion, also promises to make yachting history.

The Italian Sea Group, which includes the Admiral, Admiral Sail, and Tecnomar brands, is constantly innovating with fresh designs. Its newest brand, Franck Muller

Yacht, is a collaboration between the worlds of yachting and luxury watchmaking that promises to take yachting in a fresh direction. The first Franck Muller Yacht offering debuts at the 2015 Fort Lauderdale International Boat Show (FLIBS).

The global builder Azimut, always on the cutting edge of new

product development, will launch four models in Fort Lauderdale. The Magellano 66, Azimut 72 Fly, Azimut 77 S, and Magellano 76 demonstrate the exceptional quality and versatility of its brands.

The iconic British yacht builder Sunseeker will also be launching multiple boats this year, including





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THE YACHTING LIFESTYLE

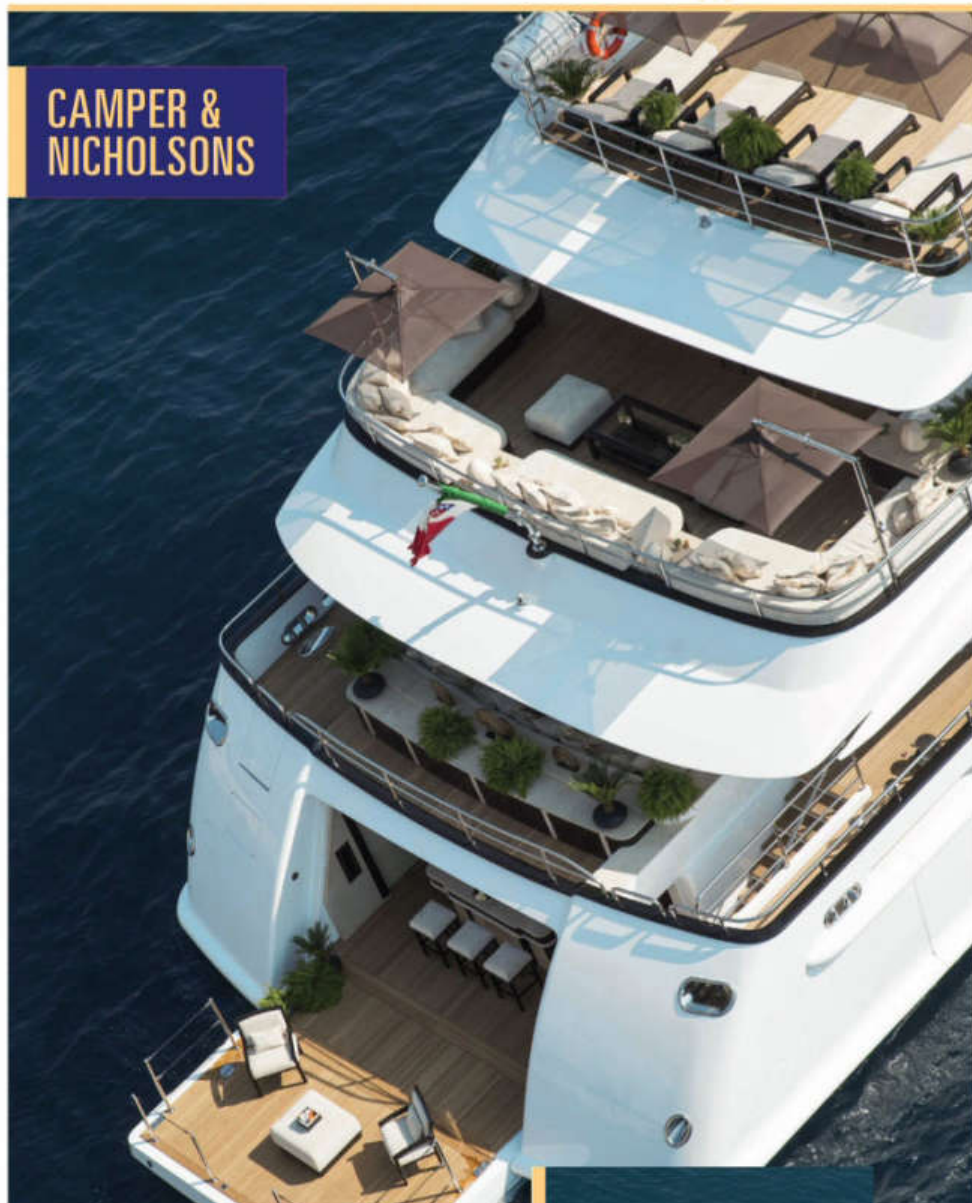
Camper & Nicholson's, with a pedigree dating back to 1782, has eleven offices around the world to provide unrivaled personal service to our clients. From the United States to Europe and East Asia, we provide a seamless global network and an array of services that range from new superyacht construction to world-class brokerage, charter, and yacht-management services. Our truly international team of professionals has earned a reputation for excellence in every region. We really understand how to make the yachting lifestyle perfectly suited to our guests' needs.

Beyond a time-honored pedigree and impeccable standards of service, we also offer many unique benefits to our clients, including exclusive access to the Saint-Tropez Polo Club. Our guests can enjoy an authentic VIP experience, whether you are visiting Saint-Tropez from your yacht or simply in town for the weekend. Camper & Nicholson's will host a superb evening of dinner, cocktails, and entertainment, as well as access to some of the world's finest polo matches with premier players.

Another one-of-a-kind offer from Camper & Nicholson's is the Marine Edition Mono, a purpose-built supercar that makes the ultimate superyacht toy. The Mono is a lightweight, ultrahigh-performance supercar that goes from 0 to 60 mph in 2.7 seconds, topping 170 mph. It was the fastest car with road-legal tires to ever appear on Top Gear's Power Lap. The Mono, weighing only 1,280 pounds, has a 2.5-liter Mountune engine that produces 305 hp. The Mono's reduced weight allows for easy hoisting to and from many superyachts, while allowing owners to explore even the most remote cruising destinations.

The Saint-Tropez Polo Club and Marine Edition Mono supercar, though different from each other, are only two recent examples of our dedication to providing the most exclusive experiences and inimitable products for our superyacht clients anywhere in the world. We will explore every option to make your experience truly one of a kind.

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Individual, unique, and inspired, Camper & Nicholson's world is like no other. Step aboard our luxurious fleet of superyachts, or enjoy the services provided by our professionals, and we promise that you will embark into a world that extends well beyond your imagination to truly enjoy the yachting lifestyle.

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M/Y Polar Star 63.4m/208' Lürssen, 2005/2011



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1782

THE YACHTING LIFESTYLE

The Sunseeker 95 promises to be yet another success story for the iconic British yacht builder. The new yacht is an evolution of the highly popular 28-meter Sunseeker, with the same proven hull. The yachts share Sunseeker's quality build standards as well as some layout features, but the 95's master suite is now positioned on the forward main deck rather than below deck with the other staterooms. One can imagine the privacy the owners will enjoy in this new location, and the visibility of the surrounding seas, thanks to the higher position and much larger windows, adds an element of exclusivity to the 95's design.

The new Sunseeker offers all the benefits of cruising through its spacious salon, social areas in the cockpit and on the upper deck, and large staterooms below deck. As on all Sunseekers, the options list is impressive. The U.K. builder even offers the choice of replacing the VIP cabin with two staterooms for additional guests. The 95 can have either a four- or five-stateroom layout, though owners will always have the sanctuary of the main-deck master suite to enjoy the yachting lifestyle.

Sunseeker.com





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THE NEW 116 YACHT.



THE YACHTING LIFESTYLE

Against the backdrop of a comprehensive tourism and investment incentive plan, the presence of this English-speaking, cosmopolitan, twin-island nation has risen like a phoenix. Boosted by significant performance from foreign direct investment and visitors, Antigua and Barbuda is now one of the “fastest growing economies in the Caribbean,” according to the Caribbean Journal.

Heralding a diverse tourism product highlighted by rich culture, history, tradition, and 365 pristine white- and pink-sand beaches, the islands are a stunning sight to behold. The perfect balance between traditional and modern, these audacious islands offer gastronomic delights, phenomenal scenery, old-world European architecture, sublime sailing, intense yachting regattas, yacht registry, and a wealth of other sights, experiences, and opportunities.

Known for its stable social and investment environment and its well-placed geographical location between North and South America along the eastern Caribbean corridor—making it easily accessible by air or sea—Antigua and Barbuda warmly awaits your moment here in the sun.

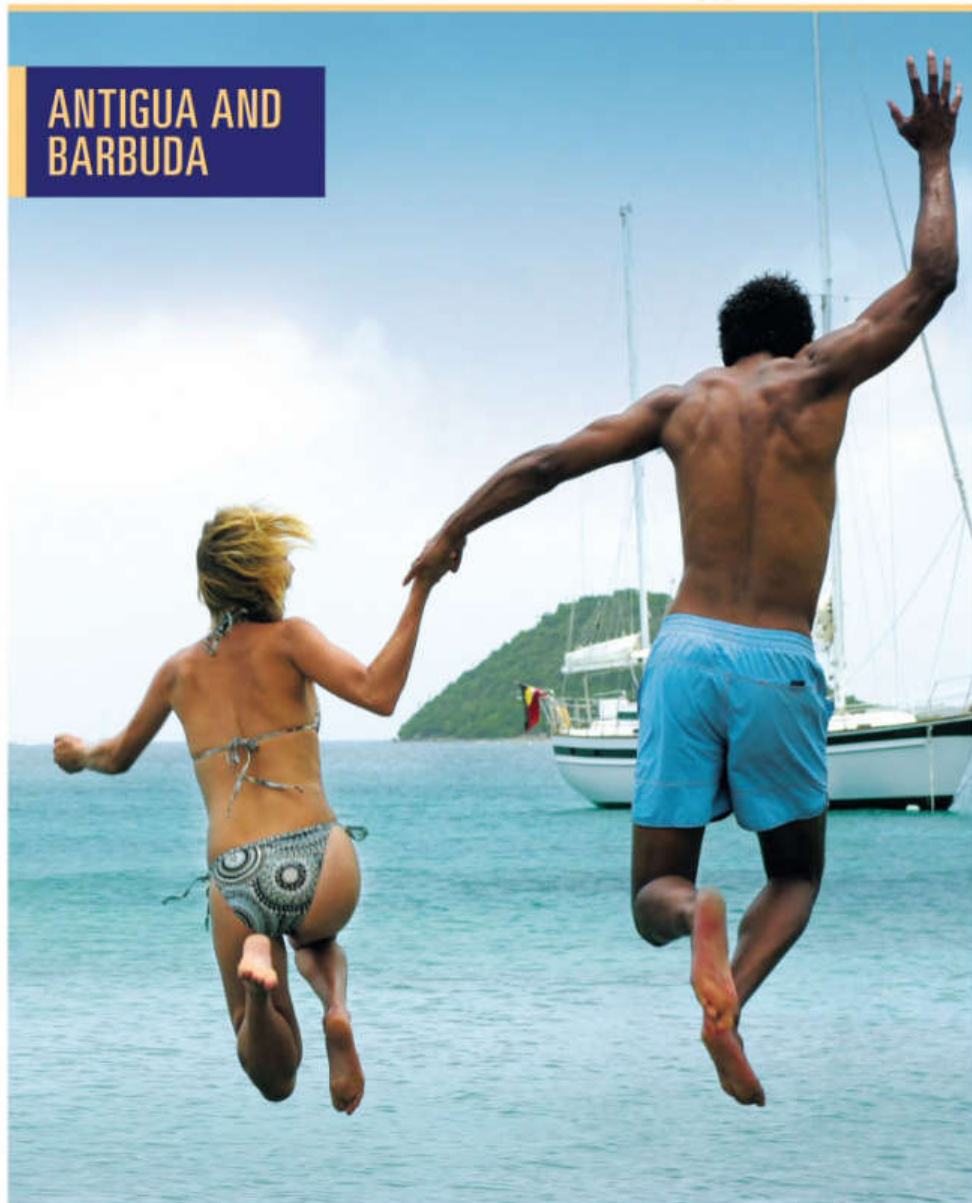
For more information:

VisitAntiguaBarbuda.com

Abregistry.ag

Sailingweek.com

ANTIGUA AND BARBUDA



the Sunseeker 95. In the clever design of this motor yacht, the master suite is situated forward on the main deck, delivering both privacy and an exceptional view of the water.

Monte Carlo, which began operations in Italy just five years ago, has launched a series of yachts that appeal to owners who love

their spacious interiors and elegant profiles. Its flagship 105, introduced this summer in Venice, is yet another winning design, with a classic-looking exterior and an expansive forward master suite.

Dominator, with its recently launched 800S, has created its own niche as a bespoke builder of flybridge

motor yachts under 100 feet that offer the same build quality and types of amenities as superyachts. The new 26M Ilumen, currently under build, promises to greatly advance the yachting industry with its combination of exterior beauty and technical advances when it is launched next year.



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THE YACHTING LIFESTYLE



After Heesen's proud launch

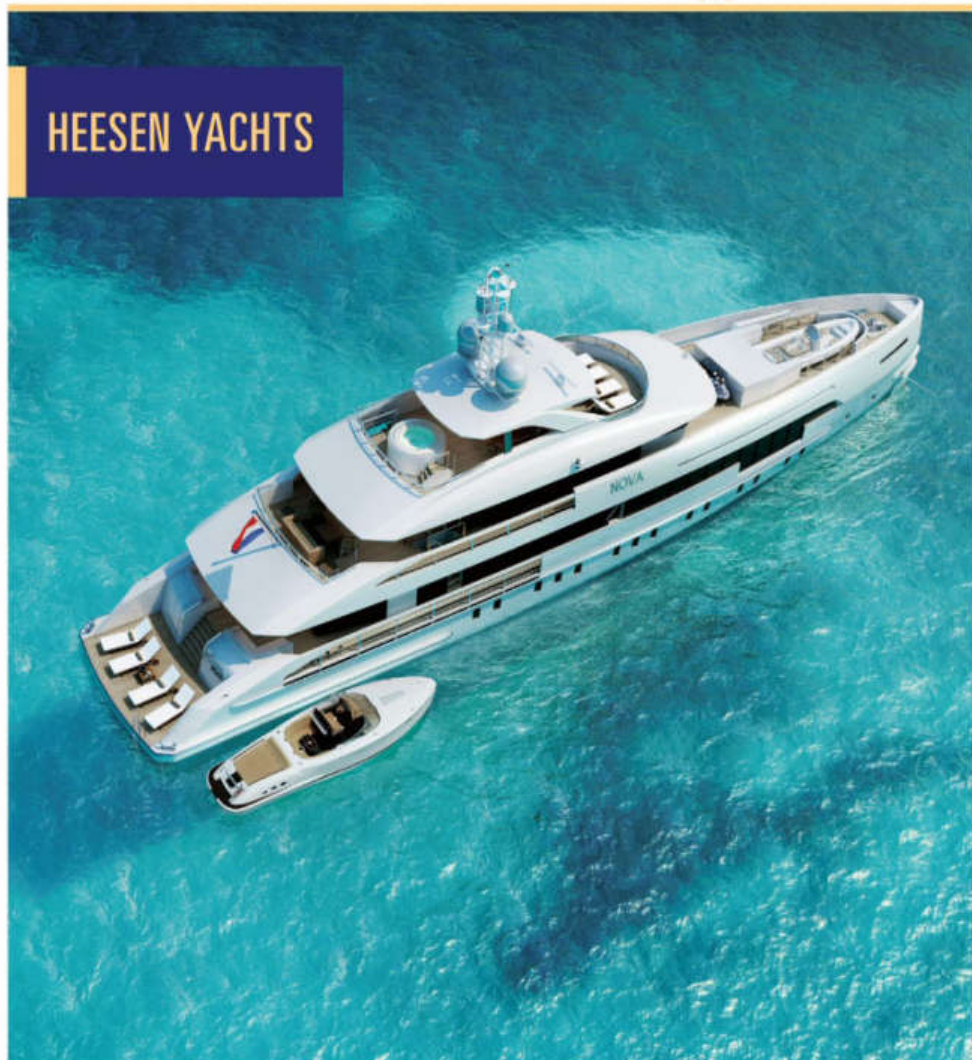
of the 65-meter Galactica Star, featuring a Fast Displacement Hull Form (FDHF), the Dutch shipyard is poised to make yachting history again with Project Nova. "Our goal was to develop a unique 50-meter aluminum yacht using hybrid propulsion," says Mark Cavendish, Heesen's sales and marketing director. "We wanted to create a yacht unlike anything else before it."

Project Nova achieves a top end of 16 knots, with exceptional fuel efficiency and transatlantic range. "At 10 knots, the yacht consumes only 22 gallons per hour," says Cavendish. "The hybrid propulsion, a combination of diesel engines and generator power, also allows it to run 9 knots on generator power, making it silent and vibration free."

In order to advance the yachting lifestyle, Project Nova has a smooth-running FDHF with a vertical bow, six staterooms, a gym, and an expansive salon, with floor-to-ceiling windows. It also has sweeping stairs leading from the water's edge on the swim platform to the cockpit. "We included many elegant details owners expect from a yacht of this caliber," says Cavendish. "It has also all the comforts of home—in this case, a luxurious California beach home."

HeesenYachts.com

HEESEN YACHTS



Camper & Nicholsons, with a pedigree dating back to 1782, is considered the gold standard in yacht brokerage, charter, and management. With 11 offices around the world, the brand's global advisors provide impeccable advice on all facets of yachting.

Show Management's world-class venues include FLIBS (the world's largest in-water boat show), the Yacht Miami Beach, and the Palm Beach International Boat Show. An institution on Collins Avenue, the Miami Beach show combines the finest yacht offerings in both new

and brokerage markets.

Antigua and Barbuda, a twin-island nation with one of the fastest-growing economies in the Caribbean, offers a beautiful backdrop for any yacht. The islands have 365 white- and pink-sand beaches, excellent





NINA

The idea behind 38-metre Nina is as simple as it is elegant: to combine the best of our proven semi-displacement hull form with a unique new identity. Our master craftsmen have gone above and beyond the call of duty. The efficient aluminium hull has a top speed of 23 knots, while her generous volume provides spaces that ensure stunning views and intimate contact with the sea.

Nina is a yacht that will turn heads wherever she goes.
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THE YACHTING LIFESTYLE

Yachting has always been associated with the good life. Fine wine, scrumptious seafood, and of course hand-rolled cigars all taste better on the deck of a yacht. But yachters are also particular about the cigars they enjoy.

Arturo Fuente's Gran Reserva, Chateau Fuente, Don Carlos, Hemingway, Añejo, and Fuente Fuente OpusX have been favorite bands of boaters for decades. The reigning family of cigar makers, which began operations in 1912, is renowned for the quality and individual character of its cigars.

The limited-edition ForbiddenX may just be the crown jewel of cigars in the yachting world. "We have created unique cigars for four generations, using vintage tobaccos and wrappers," says Carlos Fuente, Jr. "Every step in the process is done by hand, with no shortcuts, so our cigars are among the world's finest. But we've reached a new level with the ForbiddenX."

The world's most serious aficionados appreciate the craftsmanship that goes into the exclusive cigar. The ForbiddenX uses seven different types of tobacco, incorporating the select middle primings for a sweeter profile. The binder and filler are aged in French Calvados Grand Pommier Barrels from Normandy for its excellence. The corajo wrapper, again using the select cuts from the leaf, is grown at Chateau de la Fuente's tobacco plantation. "We see this as the ultimate cigar for the yachting lifestyle," says Fuente. "It is for occasions like a special day on the water, occasions that call for a celebration."

The cigar is so special that Arturo Fuente partnered with the Swiss watchmaker Hublot to create the ForbiddenX watch. The exclusive timepiece is stunning, with an artistic touch only Hublot could provide. Real tobacco leaves are engineered into the dial as part of its overall design. "We see this beautiful timepiece as more than a collector's item," says Fuente. "It is a celebration of the art of living well."

ArturoFuente.com

ARTURO FUENTE



THE YACHTING LIFESTYLE

DOMINATOR



The Dominator Ilumen 26M

promises to set new standards in the yachting world when it is launched in 2016. Now being built at the Dominator shipyard in Italy, the 85-foot Ilumen has innovations that are more common to the world's best superyacht shipyards than a motoryacht builder.

Working with award-winning designer Alberto Mancini, Dominator incorporated unusual features like a large moon roof above the master suite that opens electrically and a clear-sided Jacuzzi on the flybridge. The master cabin even has an atrium-like window and door at the front that opens to a private 110-square-foot patio.

The smart design, however, was preceded by three years of comprehensive R&D. Andrea Agrusta, head of Dominator's hydrodynamics and engineering, led a team that approached the Ilumen project like a

state-of-the-art cruise ship or military vessel. The team developed an advanced hull shape following 10,000 hours of Computational Fluid Dynamics (CFD) and tank testing that simulated 18-foot-high sea conditions.

The Ilumen's proprietary HPH (High Performance Hull), which includes a bulbous bow, ensures ultimate fuel efficiency, stability and seaworthiness. Dominator fully modeled the Ilumen in 3-D, with the exact dimensions providing a detailed map for the final build. The hull materials, including carbon fiber and other advanced

composites, were chosen to provide strength without adding weight.

"We went well beyond typical yacht design with the Ilumen, combining a deep understanding of ocean physics and advanced materials to develop our unique hull," says Agrusta. "We wanted to create a special yacht with a balance of beauty, efficiency and functionality like no other in its class."

DominatorYachts.com



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THE YACHTING LIFESTYLE

THE ITALIAN SEA GROUP



Six yachts delivered in 2014 and eight currently in production convey the production potential of The Italian Sea Group, one of the biggest groups in the international boating industry. With 200 employees, a shipyard area of nearly 25 acres, and a headquarters where clients, suppliers, and visitors are welcomed in an innovative and elegant environment, the Group—led by

businessman Giovanni Costantino—is one of the largest European enterprises in the industry. As a result of multiple acquisitions, it operates on the market today with different brands: **Admiral**, **Admiral Sail**, and **Tecnomar**. In 2012 the Group entered the shipbuilding and refitting industry with the acquisition of Nuovi Cantieri Apuania, a historic shipyard in Marina di Carrara. The brand new **Franck Muller Yacht**

has been recently launched as a result of a partnership between the world of yachting and the world of luxury watchmaking. The very first of six yachts currently in production, an innovative and exclusive model, will be presented at the Fort Lauderdale International Boat Show this year.

TheItalianSeaGroup.com



FRANCK MULLER

YACHTS



FMY 55'
FORT LAUDERDALE
NOVEMBER 5-9, 2015
INTERNATIONAL BOAT SHOW

68
80
108

THE ITALIAN SEA GROUP

THE YACHTING LIFESTYLE



The MCY105, Monte Carlo Yachts' new flagship, made its debut this summer during an exclusive event in Venice. Then at its first public debut at the Cannes Yachting Festival, she was awarded the "Most Innovative" yacht in the 80'-120' segment.

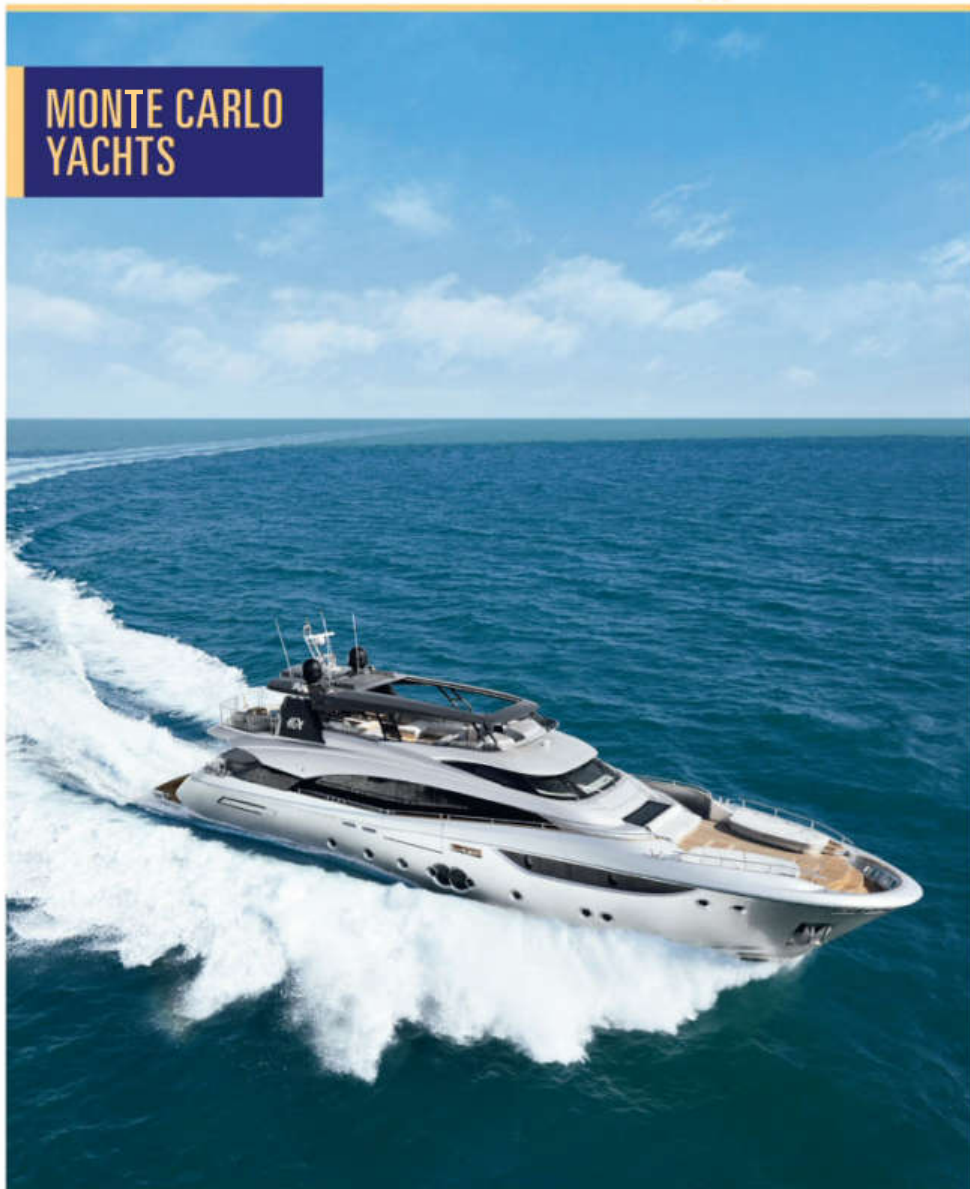
The design of the new MCY105 has been entrusted once again to Nuvolari Lenard, who invested their talent and experience in creating mega yachts into developing a 105 foot vessel with exclusive features.

Exterior and interior spaces are incredibly voluminous, with solutions that are normally possible only on authentic mega yachts as the large Portuguese deck at the bow and the unique full beam master cabin located on the main deck, which are both unmatched in their class.

For U.S. lovers of the Monte Carlo Yachts brand, the 65, 70, 76, and 86—will be at this year's Fort Lauderdale International Boat Show.

MonteCarloYachts.com

MONTE CARLO YACHTS



anchorage, plentiful yachting regattas, and a yacht registry. The nation is also known as a stable environment for investors.

Puerto Rico, a U.S. commonwealth with a large international airport, also offers exceptional yachting with beautiful waters and beaches.

The best of coastal living can be found in historic San Juan, Ponce, and other ports with quaint cafés, resorts, exceptional shopping, and historical tours.

Of course, yachting calls for the finer things in life, including Arturo Fuente cigars. After 104 years, one

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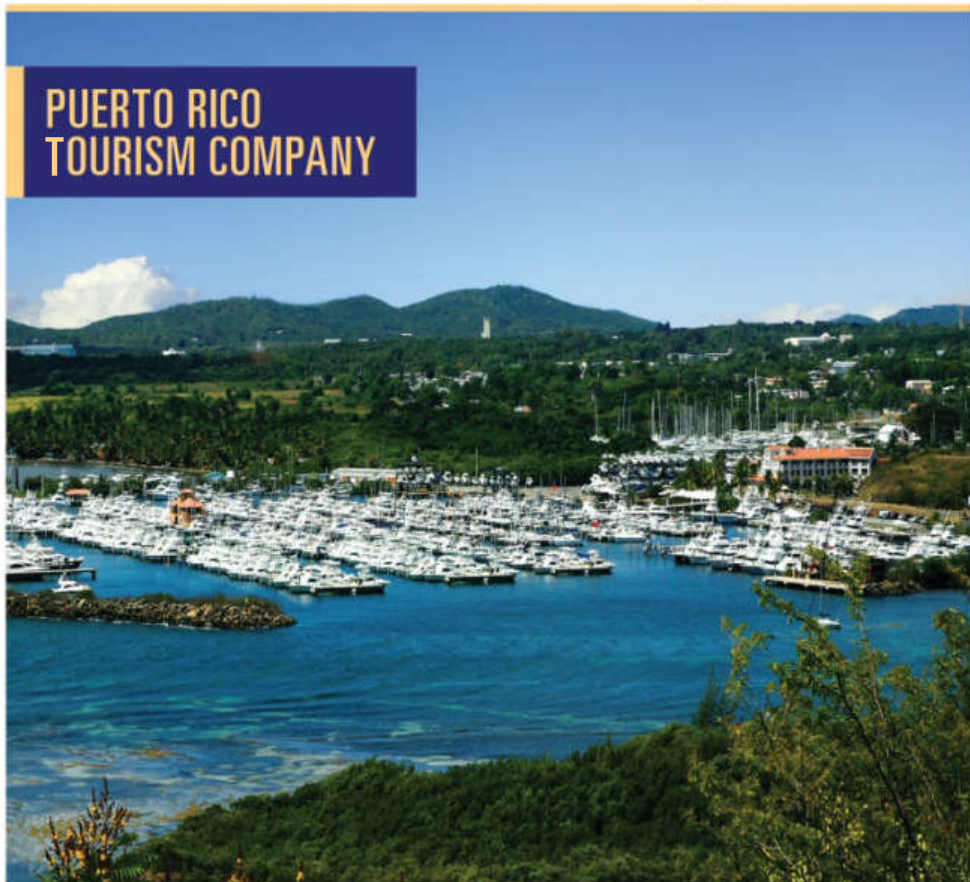
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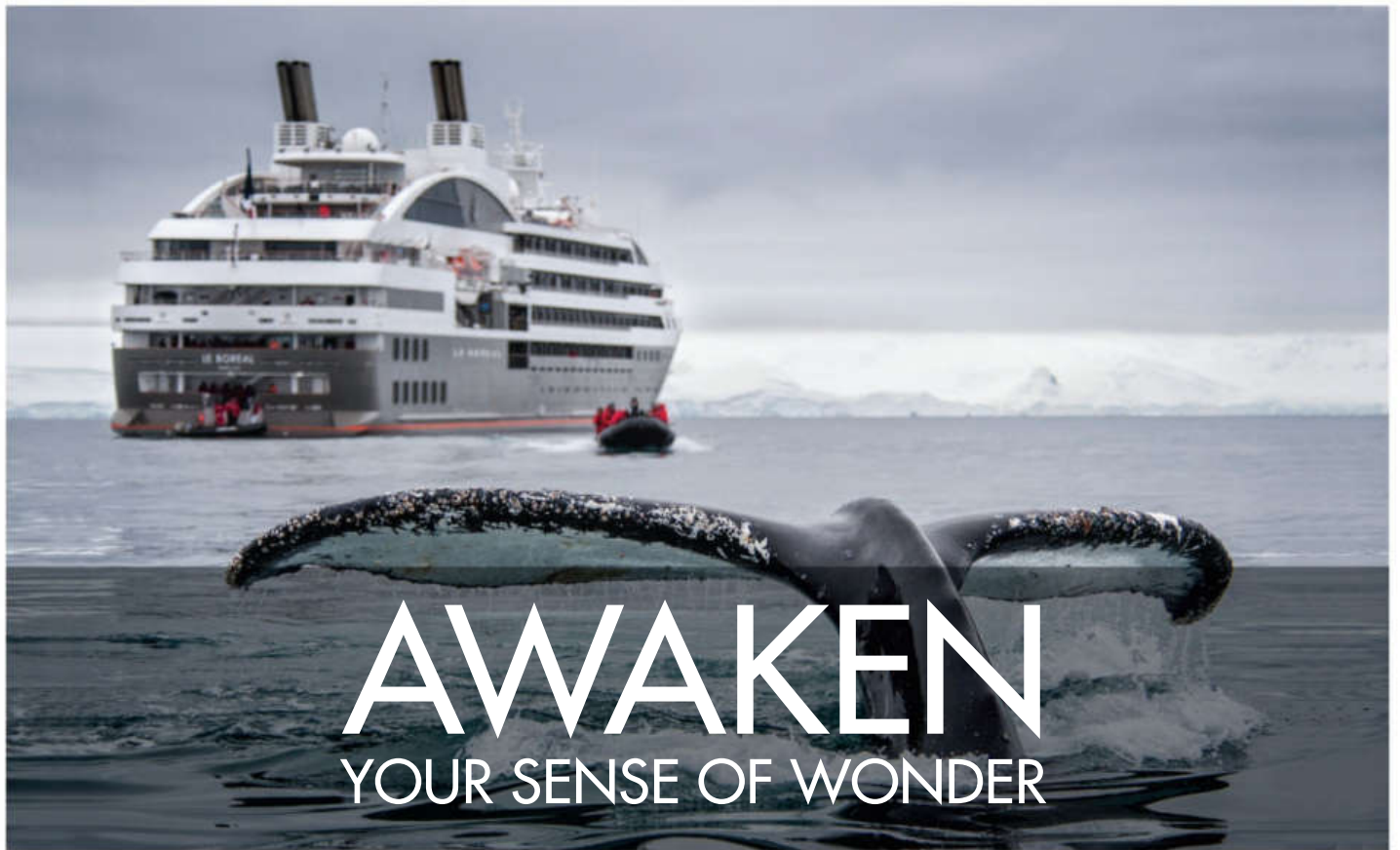


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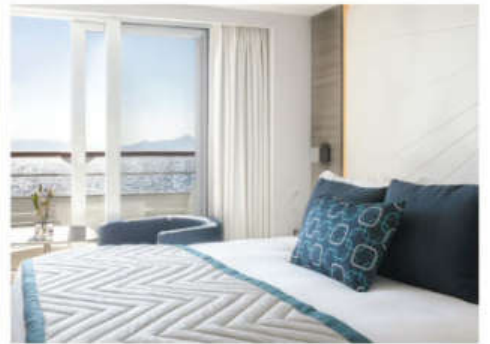
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Heli and High Water

THE QUICKEST, MOST CONVENIENT TYPE OF YACHT TENDER MAY BE WORTH THE COMPROMISE ON SPACE. **BY SHAUN TOLSON**

Like many superyachts built within the last 15 years, the 256-foot *Pegasus VIII* is equipped with a top-deck helipad.

I DON'T WORRY about money anymore," the Iowa businessman Roy Carver was quoted as saying in 1975. "I worry about time—how much time do I have left? Everything I do is based on making as much of the day, the week, the month as I can." Apparently Carver, who was 65 at the time and had made a fortune as the founder and chairman of a business that made tire-retreading material, meant what he said. That same year he took delivery of *Lac II*, a 148-foot yacht built by Feadship. Carver would not have to waste any time getting on or off the yacht, because it featured a roll-out deck large



Pilots require special training to take off from and land on a yacht.



enough to hold a Bell 206B Jet Ranger. *Lac II* was the first-ever private yacht with a helicopter landing pad.

Although the precedent for helipads on superyachts was set four decades ago, says Ronno Schouten, it is only in the last 10 to 15 years that they have become popular features. Schouten is head of design for Feadship at De Voogt Naval Architects, the Dutch firm that designed *Lac II* (which is now known as *NOBLA*). De Voogt also designed *The Highlander*, a 162-foot Feadship that was built in 1986 for Malcolm Forbes and included a helipad. Schouten notes that many recently launched and soon-to-be-launched yachts are too large to fit in marina slips and have

to be anchored offshore. Some of these yachts' owners and guests find it tedious to travel to and from port in a tender. "Consequently," he says, "owners feel the need for a helicopter."

Given the demand for helicopter transport, says Crispin Baynes, a sales broker for Burgess Yachts, a helipad can be a wise investment: "If you're building a yacht today above 60 meters [180 feet] and you're asking, 'What should I have for potential resale and charter down the line?', it's one of the boxes you should tick. If you have it, that increases the demand and desire for the boat."

Retrofitting a yacht with a helipad is not always possible—or advisable. "While some yachts can be retrofitted to accept helicopters, not all can," says Massimo Vilardi, a business-development executive with Camper & Nicholson's superyacht helicopter consultancy department. "The deck on which the helicopter lands must have specified structural strength, or load capacity, dependent upon the particular aircraft. Retrofitting a yacht to accept a helicopter is generally expensive and is rarely as desirable as designing the yacht for a

specific helicopter in the original specification."

Of the superyachts that can accommodate a helicopter, some have a touch-and-go pad, including *Dragonfly*, a 240-footer launched by Australia's Hanseatic Marine in 2009. Others, such as *Naia* (formerly *Pegaso*), a 241-foot expedition yacht built in 2011 by Spain's Freire shipyard, feature a hydraulic helideck that extends and retracts. Then there are yachts such as *Ecstasea*, a 282-footer that Feadship built in 2004. It has two helipads, and the forward one descends into the hull to become the floor of an enclosed hangar.

The most common type of helipad is the touch-and-go, which enables a yacht to accommodate takeoffs and landings but not to stow the helicopter on board. While its name suggests convenience and ease of use, a touch-and-go helipad can take up a considerable amount of deck space, and it can carry risk, says Nigel Watson, CEO of the British helicopter operator and aviation-management company Luvair. "You can't say that touch-and-go is quicker so it can be smaller," says Watson, who also owns

Yachts with helipads must be specially equipped to handle any emergency situation.



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Though there are challenges with having a helicopter on board, there are plenty of perks, such as sightseeing or heli-skiing outings.

|||||
The Highlander (top), built in 1986, was one of the early superyachts to feature a helipad. Most helipads are located on the top deck (above) to position the helicopter as far away from the salt water as possible.

a company in the South of France that, among other services, trains crew members to work on yachts with helipads. “You think it’s for quick use in and out, but touch-and-go is dangerous. When do you think is the most dangerous time operating on a boat? It’s when we touch and when we go.”

He says that because owners of yachts with touch-and-go helipads do not have a helicopter on board, they often overlook the importance of stocking that helipad area with emergency equipment and training the crew how to respond to a fire, a crash, or other emergency. “All of the things that you’d expect at an airport you’re transferring to a yacht,” he says.

Vilardi recommends that if you are going to stow a helicopter on a yacht, you do so in an enclosed hangar that protects it from the elements. “Helicopters are built as light as possible using high-strength alloys that don’t

like a salty atmosphere,” he says. “Nowadays, composite plastics are being used more and more for the airframe. But engines, gearboxes, shafts, and control gear are inevitably made from metal. A helicopter has proportionately more safety-critical items than a fixed-wing aircraft, and there are also hydraulics and electronics to consider—they all have to work correctly for the machine to be safe.”

Nevertheless, hangars are rare because they take up space that could otherwise be used for staterooms or other living areas. “Then it becomes a case of an aircraft being stowed on the upper deck,” says Watson, “and the acceptance of an ongoing corrosion problem for the time that the helicopter sits on the deck.”

Watson says he usually has to educate yacht owners about the intricacies of helicopter maintenance and operation and convince them that a

helicopter is unlike any other tender. He says that often new superyacht owners equate a helicopter with a motor vehicle and think that it can be operated as easily and with the same amount of preparation. “There’s a common misconception that you just jump in them and you go,” he says. “There’s also a misconception that if you’re a helicopter pilot, you can fly in any circumstance.” He notes that pilots require special training and certification to take off from and land on a yacht.

Owners who envision flying themselves from deck to shore should probably abandon that notion, according to Vilardi. “To learn how to fly a twin-engine helicopter safely on and off a yacht will take years,” he says. “My suggestion is to either retain a helicopter-management company that will provide a competent pilot, necessary maintenance, insurance, licensing, registrations, et cetera, or hire a full-time qualified helicopter pilot experienced in flying and landing in all conditions offshore. Former military pilots frequently have appropriate experience.”

Though there are challenges associated with having a helicopter on board or with just providing helicopter access to a yacht, there are also plenty of perks, such as sightseeing flights or heli-skiing outings. “It’s not easy,” says Baynes, “but it opens up the possibilities for what you can do.”

Best of all, as *Lac II*’s original owner presumably envisioned, a helicopter or helipad enables owners and guests to fly quickly to their yacht and make the most of the day, week, or month that they have on board. “It’s time and money,” says Baynes. “Most people [who own superyachts] have the money, but they don’t have the time. A helicopter gives them that.” ■

Burgess Yachts, burgessyachts.com; **Camper & Nicholson**s, camperandnicholsons.com; **Feadship**, feadship.nl; **Luvivair**, luvivair.com

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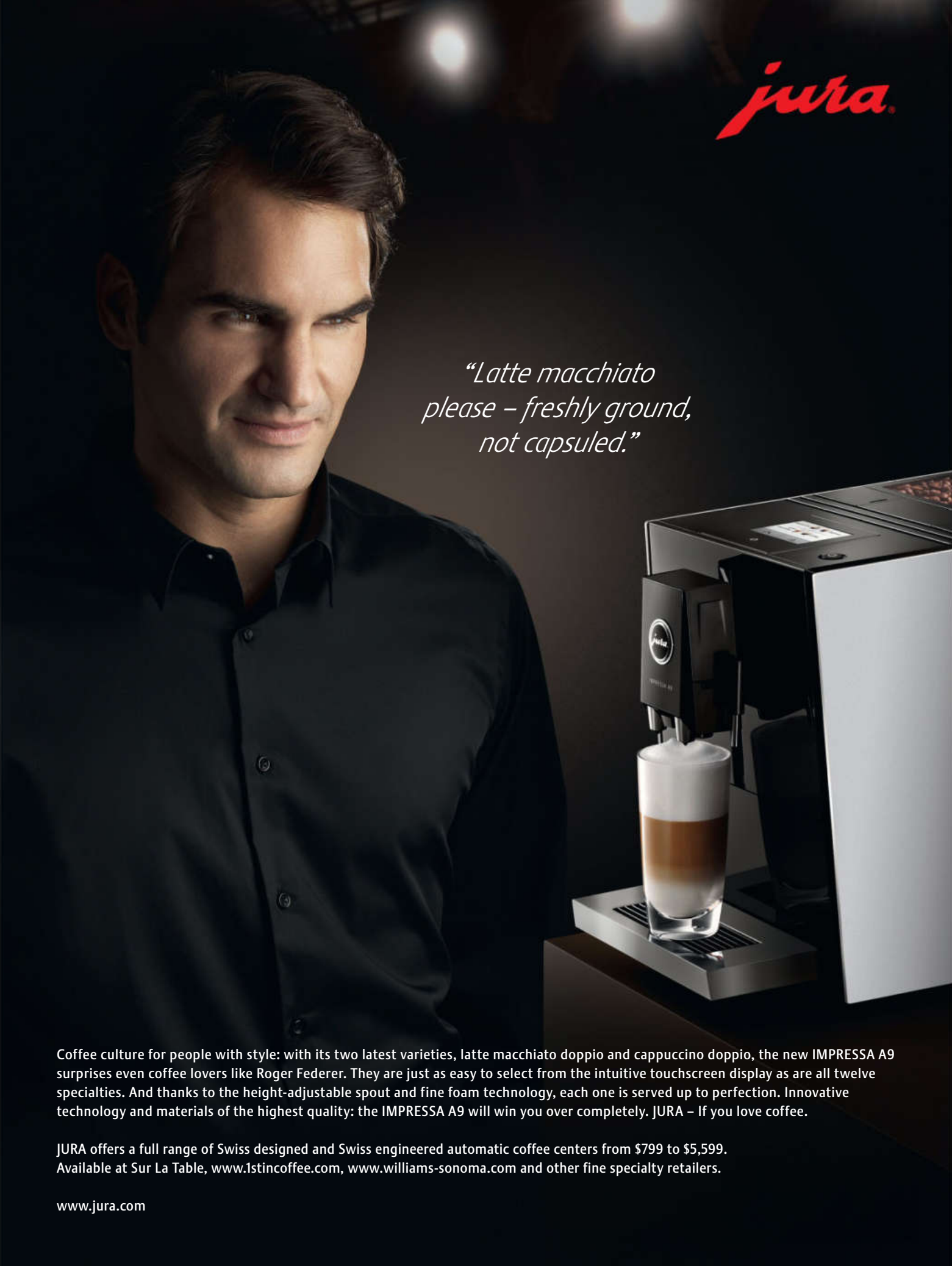
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A portrait of Roger Federer, a professional tennis player, looking towards the camera with a slight smile. He is wearing a dark, button-down shirt. The background is dark with some out-of-focus lights.

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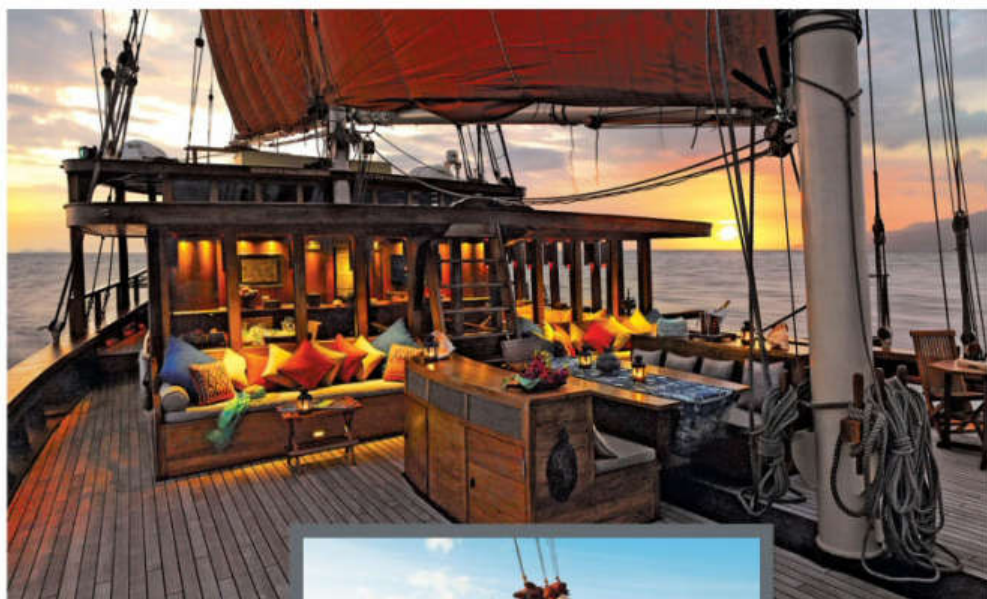
Si *Datu Bua* is a custom-made 131-foot *phinisi* built for exploring Indonesia's 17,000-plus islands.

Phinisi Fantasies

SILOLONA SOJOURNS' SAILING EXPEDITIONS THROUGH INDONESIA UNCOVER A WONDROUS WORLD OF WHALE HUNTERS, DRAGONS, AND VOLCANOES. **BY SCOTT GOETZ**

I AM STANDING on the edge of Batu Tara, an isolated volcano that rises straight out of the Flores Sea in Indonesia's Lesser Sunda Islands, when I feel the first rumble. "Scott!" a voice cries out behind me. "Get on the boat!"

One hundred feet offshore, Patti Seery—my guide and the owner of the Indonesia-based sailing company Silolona Sojourns—is frantically waving me back aboard a tender to return to *Si Datu Bua*. I dive into the water as boulders and molten lava cascade down Batu Tara's slope, narrowly missing me before sizzling into the sea. Just as I reach the



Si Datu Bua's three staterooms, lounge, dining area, and decks are adorned with textiles and artifacts sourced throughout Indonesia.

yacht, another explosion sends a trio of rocks—each nearly the size of a Volkswagen Beetle—soaring through the air.

“Go, go, go!” Seery directs the captain once I am safely aboard. We speed away, leaving a huge cloud of ash and incandescent red rocks spewing into the air behind us. Back on the yacht, looking aft at Batu Tara’s fury, my heart pounds not from fear but from exhilaration. “Welcome to the

*As I scrub the volcanic
ash off my arms and
face in my stateroom,
I sense no threat
of cabin fever on
Si Datu Bua.*

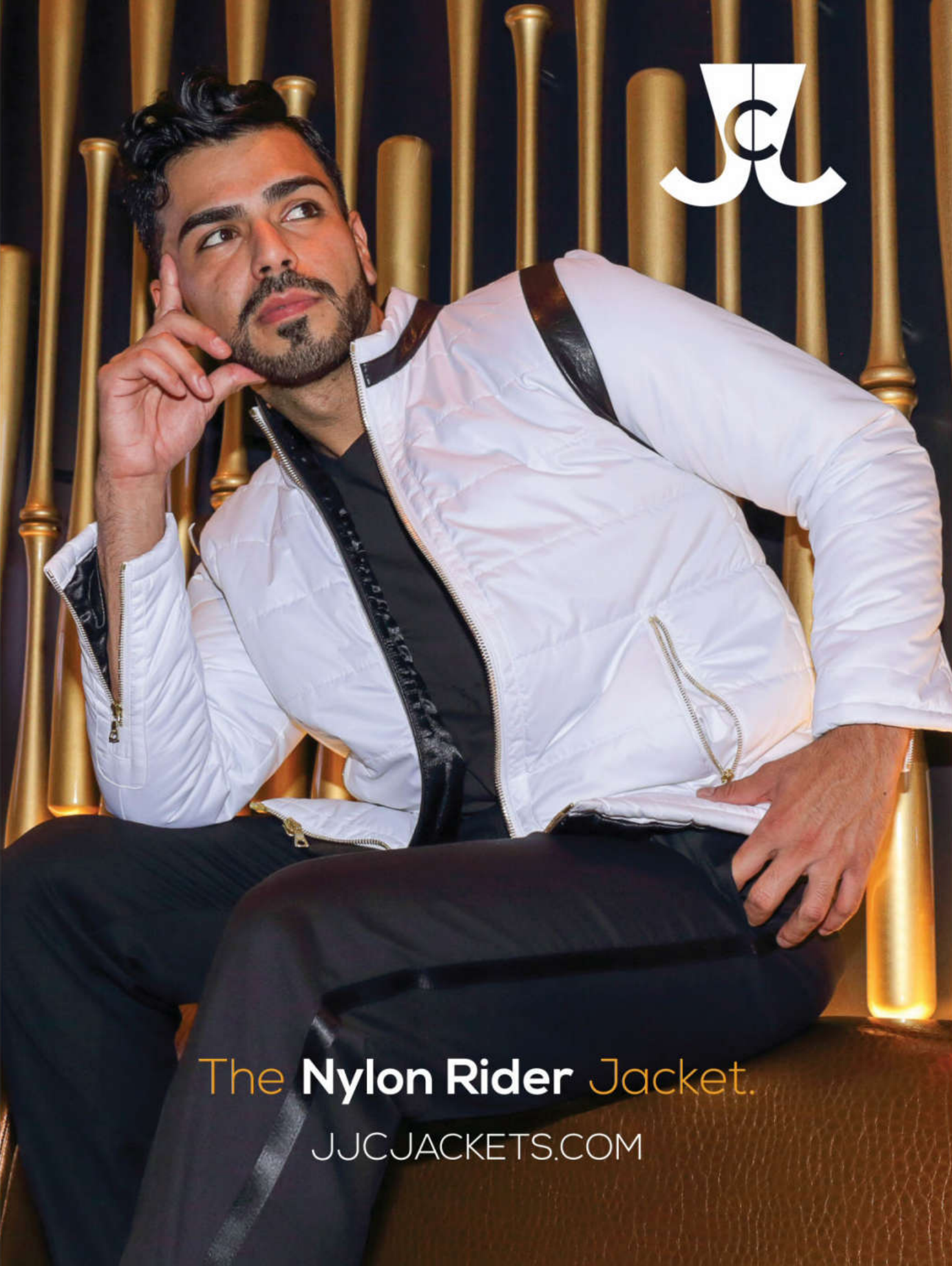
Ring of Fire!” Seery says, as if reading my mind. “I told you there were a lot more exciting things than dragons waiting for you here.”

Indeed, a sail through Indonesia with Silolona Sojourns need never be short on thrills. The company’s two yachts—both modern interpretations of the traditional *phinisi* sailing boats once used by spice traders in the region—are available for custom charters throughout this country of more

than 17,000 islands. The voyages can be as leisurely or as adventurous as one desires, though the bounty of pursuits—kayaking through aquatic jungles, scuba diving along coral reefs alive with seahorses and cuttlefish, island-hopping to visit pristine beaches and traditional villages—tempts most passengers toward the latter. One of the more popular, and notorious, adventures is a visit to see the Komodo monitors, the dragons to which Seery refers, found some 300 miles west of Batu Tara.

It was on the island of Komodo where I first met Seery 8 years ago. The U.S. expat had been plying Indonesia’s waters since the launch of her first yacht, *Silolona*, in 2004. I joined her in the fishing village of Labuan Bajo for a sailing expedition that would start with a trip to see some of the roughly 2,500 dragons living on Komodo and its neighboring isles.

The world’s largest lizard, the Komodo dragon can reach up to 10 feet long and weigh as much as 300 pounds. On my encounter with the dragons in 2007, they slithered freely among the tourists at Komodo National Park. They appeared docile—harmless, even—while sunning themselves on the pink-sand beach, and I could not help but reach out



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The viscous swig overwhelms my senses with a fishy odor, and as the liquid passes my lips, I gag—much to my host's delight.

Silolona Sojourns' itineraries might include visits with whale hunters on Lembata (top) and encounters with the world's largest lizards on Komodo (below).



and attempt to touch the leathery skin of a particularly lazy specimen nearby. Wisdom imparted by a park ranger, however, nudged my hands into my pockets: Komodo dragons can run up to 14 mph, they can smell blood from 6 miles away, and they carry more than 50 strains of deadly bacteria in their bite.

Dragons are not on the itinerary for my second sojourn with Seery, who is leading me this time through the Alor, Flores, and Lembata islands—a

journey that requires nearly 2 weeks if combined with Komodo, but for us will take just 4 days. (Silolona's two ships can also be chartered for itineraries through Indonesia's Raja Ampat region, as well as in Borneo, Thailand, Myanmar, Malaysia, and the Andaman Islands.)

Following our narrow escape, Seery and I settle in for a long calm after the storm: a 13-hour sail to the island of Lembata. As I scrub the volcanic ash off my arms and face in my stateroom, however, I sense no threat of cabin fever on *Si Datu Bua*. Seery enlisted a small army of Sulawesi boatbuilders to handcraft every inch of the 131-foot vessel, from the iron-wood paneling sourced from the jungles of Borneo to the bright-red sails. Launched in 2012, the ship includes three suites, a lounge, and a dining room, all of which are adorned with Indonesian textiles and artifacts that Seery—a former art historian for the Smithsonian—has collected around the country over the last 30 years.

We arrive at sunrise the next morning on the rocky coast of Lembata, where the village of Lamalera appears frozen in time. A crash of waves hurls us ashore, and Seery and I disembark to be greeted by a group of

villagers. The last legal subsistence whale hunters in the country, these men, with their sun-wrinkled faces and thin, muscular arms, employ the same methods their ancestors used some 600 years ago. All around them is evidence of their life's work: whale teeth, bottles filled with whale oil, and blubber stretched across colorful sarongs.

Noticing my interest in his collection of products, a village elder holding a translated paperback of Rhonda Byrne's *The Secret* implores me to sample his oil. The liquid, which I learn is the drippings from a sperm whale's heart, is good for my health and will make me strong, he says. I comply, using a whale's tooth as a shot glass. The viscous swig overwhelms my senses with a fishy odor, and as the liquid passes my lips, I gag—much to my host's delight.

Assured of my health and strength, I join a group of villagers who are preparing for the day's hunt. Similar to *phinisi* boats, the villagers' watercraft are made of wood, but they look more like outrigger canoes than mighty sailing ships and are topped with simple sails fashioned from interwoven palm leaves. I suspect that these small boats are the reason





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why so few whales are caught—an average of just six per season, in fact—which may explain why the Indonesian government still allows the village to hunt at all.

As we roll the boats on logs out to sea, I am relieved to learn that we are in the midst of the off-season. Whales migrate through the area only six months per year, so our outing today will be purely for practice. Still, the ceremony of the hunt is a powerful rite of its own, with rowers chanting as their oars cut through the waves and harpooners balancing carefully at the end of the bow's plank. Suddenly, mimicking the moment of discovery, the men spring up as if on a diving board and leap into the water with their 13-foot bamboo poles affixed with rusty harpoon heads at the ready. The hunt, I learn, is a test of endurance, as a whale may lead a chase of up to 6 hours.

Our drill is fortunately an abbreviated version of the real thing, and I



The Batu Tara volcano in Indonesia's Lesser Sunda Islands, as seen from the deck of *Si Datu Bua*.

soon return to *Si Datu Bua*. That night, I sit under a blanket of stars on the *phinisi*'s observation deck as we head to our final port of call, Maumere. Famished from a day of chasing imaginary whales, I dig into an Indonesian-Dutch rice dish that is indigenous to the tiny islands just north of us and start planning with Seery my next adventure in the Ring of Fire. **R**

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SMOOTH SAILING



WITH THE LAUNCH of *Silolona* in 2004, Silolona Sojourns began offering custom island-hopping adventures throughout Indonesia's many and varied archipelagos. In addition to Silolona's second *phinisi*, *Si Datu Bua*, three other new yachts have debuted in recent years, each with its own unique window on the wonders of Indonesia.

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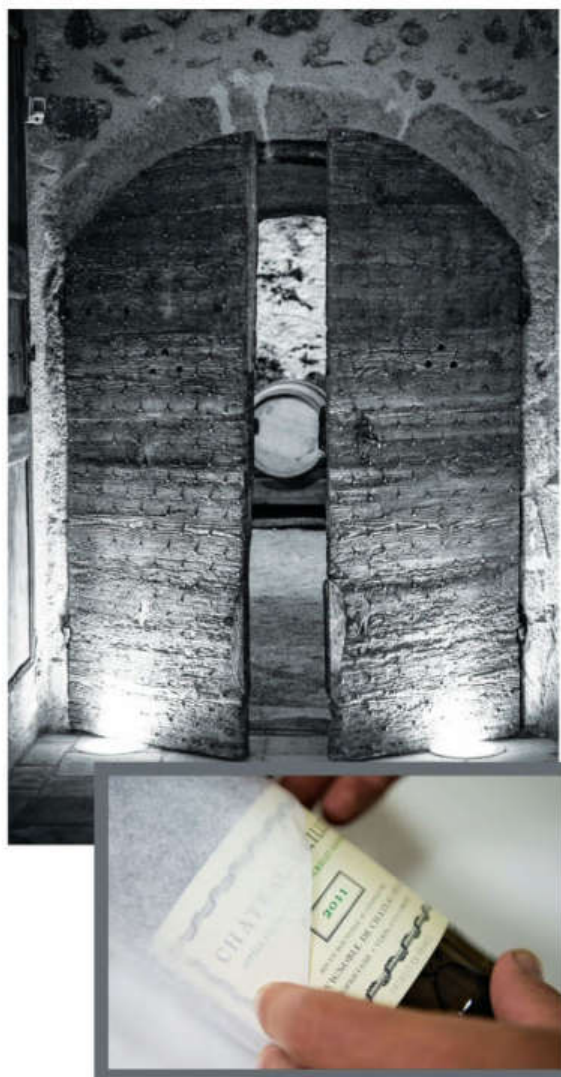


Rhône Redux

CHÂTEAU-GRILLET IS RESTORED TO ITS FORMER GLORY THANKS TO ITS NEW OWNER AND HIS TEAM AT CHÂTEAU LATOUR. **BY ROGER MORRIS**

|||||
The small, 9-acre
vineyard estate
of Château-Grillet
overlooks the
Rhône River.
|||||

WINEMAKER ALESSANDRO NOLI and I chat at the shaded end of a narrow lane that leads to a farmhouse compound below a natural amphitheater of stacked terraces planted with rows of gnarled grapevines. As Noli turns and leads me down a sand-and-gravel path, I notice that the vineyards and jumbled red-tile roofs perched above the Rhône River appear indistinguishable from the dozens of other, similar properties that populate the hillsides of this mountainous region near the town of Vérin, where Côte-Rôtie remains the reigning red and Condrieu rules among the whites. Nevertheless,



Production at Château-Grillet, whose first buildings were constructed in the 17th century, yields a modest 2,000 to 3,000 bottles annually.

the terraces and weathered buildings serve as the source of one of the most historically revered white wines in the world. Since the third century, this south-facing enclave above the waters of the sweeping river has nurtured vines in its well-drained granite-and-clay soils. In fact, the French government recognized the uniqueness of this small, 9-acre parcel in 1936, when it granted Château-Grillet its own appellation.

During the eight decades since, the château saw its once-sterling reputation tarnish, as the property was mismanaged for generations by the family that acquired it in 1830. Although some critics have decried the acquisition of family-owned

wineries by large business concerns and conglomerates, even these ardent detractors would be hard-pressed to deny the benefits accruing from the purchase of this viticultural jewel by François Pinault, whose holding company, Groupe Artémis, is the primary shareholder of the French luxury-goods company Kering. Artémis has also built quite an impressive portfolio of wine holdings, having bought first-growth Château Latour in Bordeaux in 1993, the Burgundy legend Domaine d'Eugénie in 2006, and Araujo Estate in Napa Valley in 2013.

"I came here from Burgundy in July 2011, right after Mr. Pinault bought the property," says Noli, who is quite familiar with Pinault's business dealings: Noli began his career as a lawyer in Lyon, and the French billionaire was his client. Noli's interest in wine inspired him to quit the legal profession in favor of studying oenology in Florence, Italy. Thereafter, he landed one of his first jobs—not surprisingly—at Château Latour. Later, Pinault sought his assistance at Château-Grillet. The team immediately overhauled the winery and completed a new tank room before the first grapes of the 2012 vintage were picked. "We couldn't do much to change the vineyards that year," Noli says, "but we rushed to install new equipment for the harvest."

As Noli opens a wooden door leading into a small, vaulted cellar, I experience a surge of anticipation. Every student of wine has at some time or another heard of Château-Grillet. Essentially an island within the larger Condrieu appellation (whose production is also devoted exclusively to the aromatic Viognier grape), the estate assumed its modern shape in the 17th century, when its first buildings were constructed, and it was even visited in 1787 by the renowned oenophile and then minister to France Thomas Jefferson. Yet despite the property's fame, relatively few

wine lovers have had the opportunity to taste its finished products, and those who have enjoyed that privilege in recent years were generally more impressed with the wine's rarity than with its superior quality—not bad wines, in other words, but seldom commensurate with the château's heritage.

These opinions will likely change thanks to the efforts of Noli, who escorts me down a row of small, gleaming, temperature-controlled tanks. "[The previous owners] weren't making bad wines," he tells me, "but they were different than what we wanted to make."

We arrive at a modest table set with two wine glasses and a tall, unlabeled brown bottle, which I recognize as being unique to Château-Grillet. "This is the 2011, our first vintage," says Noli as he pulls the cork and pours for each of us. "We haven't released the 2012, which was the first vintage where we controlled everything."

Before I raise my glass to my nose, the light-gold wine sends waves of sharp minerality and fresh- and preserved-fruit aromas upward. I enjoy the heady scents for a few moments, then sip. Peach and apricot, accompanied by hints of crème brûlée, are the most obvious reference points with respect to flavor; still, the wine's structure sets it noticeably apart from most other Viogniers of the Northern Rhône. Racy and tightly wound, this white remains generous enough in fruit, body, and texture to keep it from being severe.

"Normally, Grillet should be even more apricot than this," observes Noli, who has sampled the previous owners' library and played a key role in the production of the 2011, 2012, 2013, and 2014 vintages. "It can wait 15 to 20 years, but for me, about seven is minimum."

During his first harvest, Noli and the rest of the Pinault team—which includes the viticulturist Pénélope



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This white remains generous enough in fruit, body, and texture to keep it from being severe.



Godefroy and Frédéric Engerer, who leads Pinault's entire portfolio of wine properties—decided to take the momentous step of making a second wine, a declassified Côtes du Rhône white called Pontcin. When I ask whether we can taste this latest creation, he regretfully informs me that no 2011 remains in the cellar. I make a mental note to procure my own bottle as soon as possible.

As we continue our tour of the property, Noli enumerates the challenges involved in turning around a wine estate that has lost its way—even one with a modest annual production of only 2,000 to 3,000 bottles. He and his colleagues have accomplished much. In addition to installing the new tanks, the team has fulfilled two of its top priorities: the completion of a gravity-flow system and a water-management grid. The team also instituted a biodynamic regime and selected a modified Guyot system of trellising. The most critical endeavor,



however, was the revitalization of the earth itself, which necessitated special digging machines. “The vineyard work was huge for the first three years,” recalls Noli, “because the soil hadn’t been worked.”

Altogether, about 18,000 vines occupy the steep terraces, and each of these must be harvested by hand at the end of the growing season. The vineyard workers gather the fruit in small bins, and the grapes are pressed with the stems intact. Specific blocks, or *cuvées*, are crushed, vinified, and aged separately, providing a broad palette of different wines for blending. Natural fermentation without enzymes begins in tanks before the wine is transferred to oak barrels, no more than 20 percent of which are new. “We try to let malolactic occur naturally,” says Noli, although he adds that he will intervene if necessary. Routine *battonage* (stirring of the lees) is performed for the first few months of the 18 total that the wines remain in barrel. Light filtration takes place before bottling.

As our walk through the property concludes, I say good-bye to Noli, still determined to lay my hands on the

elusive Pontcin. The following week, I contact Jean Garandeau, head of marketing for the Pinault estates. “We are just getting ready to release the 2012 Château-Grillet,” he informs me, “and the 2013 Pontcin just after—although I’m not sure ‘release’ is the right word for Pontcin, as there is so little of the 2013. And there will only be about 2,500 bottles of 2012 Grillet. Of course, everything is on allocation.” He tells me that the estate has two U.S. distributors: Atherton Wine Imports on the West Coast and HP Selections on the East Coast. “You might still find a bottle of 2011 Pontcin in New York,” he suggests.

Happily, I do. At Vintry’s in lower Manhattan, this Côtes du Rhône retails for \$59 per bottle—a bargain in comparison to a bottle of Château-Grillet 2011, which sells for about \$250. Subsequent vintages are likely to command higher prices still.

I decide to savor my Pontcin on a quiet Saturday afternoon at home. I pull the cork from the bottle, whose sloping form is green rather than brown. In the glass, this wine exhibits neither the intense aromas nor the profound structure of Château-Grillet; yet on consideration, I am far from disappointed. This remarkable white is amazingly complex and enjoyable in its own right—full bodied with layers of toffee, cream, tropical fruits, apricot peel, and citrus, with a long, honeyed finish, good acidity, and light tannins. More mesmerizing than these sensations, however, is the Pontcin’s ability to transport me. As I sip, for a brief few moments I stand once again before the vine-and-stone amphitheater, the sparkling waters of the Rhône below me, contemplating the past and future of Château-Grillet—which, under the stewardship of Pinault and his associates, continues to flourish. **R**

Château-Grillet, +33.4.74.59.51.56, chateau-grillet.com

The Groupe Artémis team overhauled the winery and installed a new tank room in time for the 2012 vintage.

R Of Note

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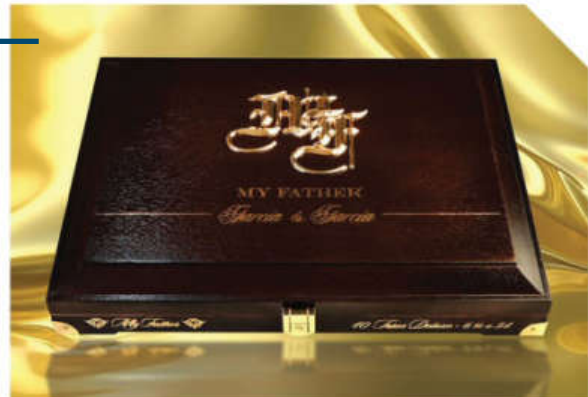


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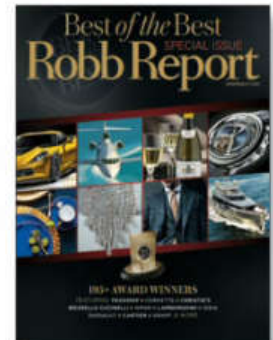
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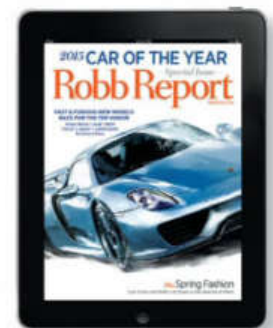
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K *NOWN FOR HIS* high-profile timepieces, Richard Mille is also a force in the automotive world, with a personal collection that includes everything from a Formula 1 V-16-powered BRM to a Porsche 917 endurance racer and a Lancia Stratos rally car. Last year, the French watchmaker took his passion public with the launch of the Chantilly Arts & Elegance Richard Mille outside Paris. Arguably the most elegant and authentic concours in the world, the Chantilly event celebrates not just the art of the automobile but fine and applied arts of every kind. Robb Report spent a memorable two days this September at the second annual Chantilly Arts & Elegance, where the affable host—whose eponymous watch brand has become the secret handshake of connoisseurs—discussed what drives his passions. —ROBERT ROSS

What is your ultimate vision for the Chantilly Arts & Elegance?

The power and beauty of the Chantilly event is that it covers fascinating cars and a myriad of other aspects that one would classify as an appreciation of fine living and luxury. Although cars are indeed my private passion, I enjoy the inclusiveness of an event that can offer everyone something to delight and interest the senses on several levels.

You are a serious collector of sports and racing cars. What is the overarching theme guiding your collection, and is there an end goal?

The end goal in collecting cars, or perhaps anything for that matter, can seem clear when you start off, but as you go along, you learn historical information that you perhaps never knew about beforehand and then your collection's direction changes slightly, or branches out in a certain way. The sudden availability or private offering of a particular model may also influence your collection's path. The beauty of collecting is that you are constantly learning and there are unknown factors that deepen one's knowledge.

You are passionate about machines for the track and machines for the wrist. Do your historic competition cars influence your watch creations?

Yes, that would not be incorrect. However, there is much more that interests me, such as my fascination with the Concorde's design and development, industrial design concepts, art and architecture, technological developments in new materials, the aerospace industry, and so much else. After all, my watch collections cover a broad spectrum of design and technique, of which cars form an important yet not solitary point of interest. Think about the RM 19-02 Tourbillon Fleur or the just-presented RM 69 Erotic Tourbillon, both examples of watches not directly inspired by car sports. Having just said that, however, I have to add that there is always a lot of car-inspired technology embedded in all of our watches, even within the ladies' collections, although many might not notice that.

Many Richard Mille watch owners are enthusiasts of modern sports cars and luxury automobiles. Do they share your love of collector cars as well?

By far not every client is a dedicated car lover, yet nearly all of my clients do enjoy seeing a beautiful car, much the same way they might look at a piece of art or any well-designed object. I think for that reason the appreciation of fine design coupled with excellent engineering is the real denominator of those who are attracted to my brand. I also love to bring my dear friends and clients to classic cars and contaminate them with my passion. They then discover a fantastic universe!

Imagine you could grab only one set of keys (or one portable starter motor) to a car in your collection. Which would it be?

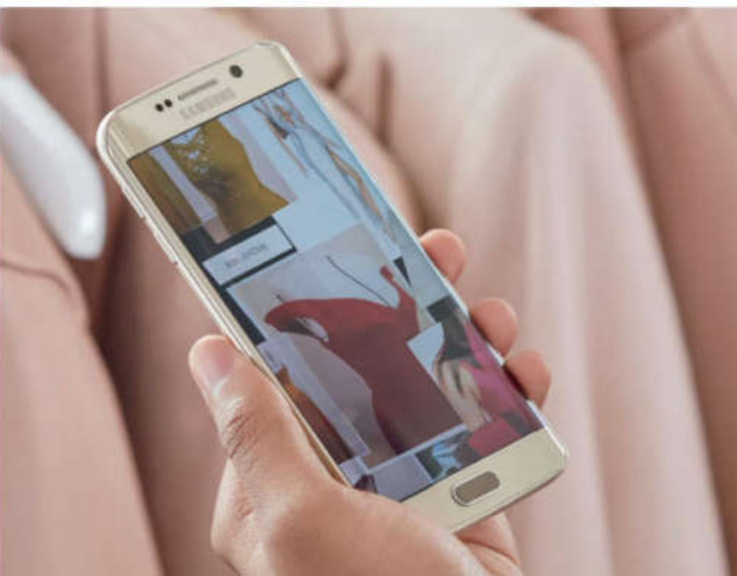
That's hard, because I love them all and cannot choose.... Perhaps the Ferrari 250 PF would be one of the first on my list if I had to make a choice within seconds as I ran out the door. **R**

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Jerome Lamaar, celebrity fashion designer and stylist,
Bronx, New York



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